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30 BAM Next Wave Festival  
 SEP 5—JAN 19

**Brooklyn Academy of Music (BAM) announces 2012 Next Wave Festival—featuring the inaugural Next Wave Festival season at the BAM Fishman Space (BAM Richard B. Fisher Building)**

**BAM’s 150<sup>th</sup> anniversary celebration continues through Dec 2012**

**American Express is the 2012 Next Wave Festival sponsor**

**Complete 2012 Next Wave Festival programming:**

Music/Music Theater Engagements:

*Einstein on the Beach*.....Robert Wilson, Philip Glass, Lucinda Childs  
*The Loves of Pharaoh*.....Joseph C. Phillips Jr.  
*Red Hot + Cuba!*.....Alexander Abreu, CuCu Diamantes, Kelvis Ochoa, David Torrens, Carlos Varela, and others  
*love fail*.....David Lang, Anonymous 4  
*Where (we) Live*.....Sō Percussion, Ain Gordon  
*Life Along the Borderline: A Tribute to Nico*.....John Cale and guests  
*When Past & Future Collide: Paris 1919*.....John Cale, Wordless Music Orchestra

Dance:

*Lighthouse/Lightning Rod and Griot New York* (excerpts)...Garth Fagan Dance, Wynton Marsalis  
*Political Mother*.....Hofesh Shechter Company  
 “...como el mosquito en la piedra, ay, si, si, si...”...Tanztheater Wuppertal Pina Bausch  
*Ímã & Sem Mim*.....Grupo Corpo, Roderigo Pederneiras

Theater:

*Rhinoceros*.....Théâtre de la Ville, Paris; Emmanuel Demarcy-Mota  
*HOUSE / DIVIDED*.....The Builders Association, Marianne Weems  
*Sans Objet*.....Compagnie 111, Aurélien Bory  
*Donka: A Letter to Chekhov*.....Daniele Finzi Pasca  
*Roman Tragedies*.....Toneelgroep Amsterdam, Ivo van Hove  
*Trojan Women (After Euripides)*.....SITI Company, Anne Bogart  
*Faust: A Love Story*.....Vesturport Theatre and Reykjavík City Theatre, Gisli Örn Gardarsson

Fishman Space/BAM Richard B. Fisher Building programming:

*ECLIPSE*.....Jonah Bokaer x Anthony McCall  
*Miriam*.....Nora Chipaumire, Eric Ting  
*The Channel*.....Derrick Adams  
*Next Wave of Song*.....Ian and Chad, Tamar-kali: Pseudoacoustic

*Paris Commune*.....The Civilians, Steven Cosson, Michael Friedman  
*Brooklyn Bred*.....Coco Fusco, Dread Scott, Jennifer Miller, curated by Martha Wilson  
*ELSEWHERE*.....Maya Beiser, Robert Woodruff  
*Out Cold / Zippo Songs*.....Phil Kline, Theo Bleckmann, and American Contemporary Music Ensemble (ACME)  
*red, black & GREEN: a blues*.....Marc Bamuthi Joseph / Living Word Project, Michael John Garcés  
*The Shooting Gallery*.....Bill Morrison, Richard Einhorn  
*DanceMotion USA<sup>sm</sup>* .....Trey McIntyre Project, Asian dance company (to be announced)  
*Untrained*.....Lucy Guerin  
*And lose the name of action*.....Miguel Gutierrez and the Powerful People  
*Timber*.....Mantra Percussion, Michael Gordon  
*All That Fall*.....Pan Pan Theatre Company

BAM 2012 Next Wave Festival also features a full slate of humanities, music, film, and visual arts events and programming.

**Brooklyn, NY/May 21, 2012**—Joseph V. Melillo, executive producer of the Brooklyn Academy of Music, today announced programming for the 2012 Next Wave Festival, in its 30<sup>th</sup> year. The festival runs from September 5 to January 19 and comprises dance, theater, music, music-theater, nouveau cirque, film, and multimedia events. This season, BAM presents its first engagements at the new BAM Richard B. Fisher Building. The Fishman Space, a flexible 250-seat venue, will be showcased in various configurations with 15 diverse productions. The Next Wave Festival also features BAMcafé Live weekend music events, BAMcinématek programs, visual art exhibitions, artist talks, and literary events.

BAM Executive Producer Joseph V. Melillo comments, “This historic 2012 Next Wave Festival marks not only 30 years of groundbreaking performances, but also the chance to offer Next Wave artists an intimate and flexible performance space—now possible with the BAM Richard B. Fisher Building. With a season of dynamic programming in three venues, BAM is launching an exciting and fertile stage in its artistic evolution and opportunities for adventurous artistic endeavors.”

BAM President Karen Brooks Hopkins adds, “In this very special time in BAM's history, we are grateful to American Express for their continued sponsorship of the Next Wave Festival. We also want to express our gratitude to Jeanne Donovan Fisher and the Fisher family, the City of New York, and other major donors for their leadership support of our newest venue, the BAM Richard B. Fisher Building. The addition of the BAM Fisher strengthens BAM's role as an education innovator in the community, increasing additional points of access for students, teachers, and families with expanded programming. The building also allows the community's creative voices to flourish through affordable rentals for rehearsal and performance.”

“American Express has a longstanding commitment to arts organizations like BAM that make music, dance, and theater accessible to the community,” said Timothy J. McClimon, President of the American Express Foundation. “And we are especially proud to sponsor this season's Next Wave Festival and support BAM as they introduce yet another space to showcase these world-class cultural performances.”

2012 Next Wave Festival season tickets go on sale June 25 to the general public (June 11 to Friends of BAM and June 18 to season ticket holders of both the 2011 Next Wave Festival and 2012 Winter/Spring Season). Tickets for *Einstein on the Beach* and BAM Fisher Next Wave presentations go on sale August 13 (August 6 for Friends of BAM). American Express cardholders may purchase *Einstein on the Beach* tickets on Aug 9. Single tickets for all other Next Wave engagements go on sale

September 4 (Aug 27 for Friends of BAM). To purchase tickets visit BAM.org or contact BAM Ticket Services at 718.636.4100.

## **Performances at BAM Richard B. Fisher Building/BAM Fishman Space**

The 2012 Next Wave Festival features the inaugural performances in the BAM Richard B. Fisher Building, located at 321 Ashland Place (around the corner from BAM's Peter Jay Sharp Building). BAM's newest venue offers intimate and flexible performance space to artists and affordable tickets to audiences. It is the newest home for adventurous artists, audiences, and ideas.

### **Chase is the Inaugural sponsor of the BAM Richard B. Fisher Building**

#### ***ECLIPSE***

By Jonah Bokaer x Anthony McCall

#### **World Premiere**

Choreography and direction by Jonah Bokaer  
Installation by Anthony McCall  
Lighting design and management by Aaron Copp  
Sound design by David Grubbs

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Sep 5 at 8pm (invitation only); Sep 6 & 7 at 7:30pm; Sep 8 at 7:30 & 9:30pm; Sep 9 at 3pm  
(press opening Sep 6)

Tickets: \$20

#### **Artist Talk with Jonah Bokaer and Anthony McCall**

Sep 7 at 6pm, BAM Fishman Space (free for same-day ticket holders)

A collaboration between choreographer **Jonah Bokaer** and visual artist **Anthony McCall**, *ECLIPSE* is a multidisciplinary performance that integrates choreography, light, visual design, and an audio-visual time score to arrive at altered ways of viewing a performance. *ECLIPSE* creates illusions of expanded space through the use of movement, visual design, lighting, and media, enhanced by the sound design of David Grubbs. Commissioned by BAM for the Next Wave Festival and the first engagement at the new BAM Richard B. Fisher Building, the piece features four dancers, and a special appearance by Bokaer, and utilizes the performance space's flexibility through a site-specific, four-sided seating configuration for an intimate viewing, demonstrating the space's adaptability for serving the vision of the artists.

Jonah Bokaer is the author of 30 original choreographies, produced in 15 nations throughout Europe, North America, The Caribbean, and Asia. He has widely been acknowledged as an award-winning international choreographer, whose work integrates dance with cross-disciplinary collaborations among artists and architects. Bokaer's work also occupies an increasing presence in museums, including site-specific works at the Solomon R. Guggenheim Museum Rotunda, PS1 MoMA, IVAM

Valencia, Le Carré d'Art Nîmes, and others. He is the Founder of Chez Bushwick (2002), and co-founder of CPR (2008), both based in Brooklyn.

Anthony McCall is a British-born, New York City-based contemporary artist perhaps best known for his “solid-light” installations, a series he began in 1973 with his seminal *Line Describing a Cone*. Occupying a space between sculpture, cinema, and drawing, his work’s historical importance has been internationally recognized in exhibitions at the Whitney Museum, Museum Moderner Kunst, Kunsthaus Zürich, Hamburger Bahnhof, Hirshhorn Museum, and MoMA, among many others. His work is represented in numerous collections around the world. McCall is currently working on an Arts Council England sculpture commission, which is part of the London 2012 Cultural Olympiad, to realize his *Column* in northwest England—a spinning column of cloud that rises vertically from the surface of the water into the sky.

For press information contact Joe Guttridge, 718.636.4129x4 or [jguttridge@BAM.org](mailto:jguttridge@BAM.org).

Leadership support for *ECLIPSE* provided by Steve Tisch, Laurie Tisch, and Lizzie and Jonathan Tisch, in memory of their father, Preston Robert Tisch.

Support for new dance commissions and presentations in the BAM Richard B. Fisher Building provided by the Mertz Gilmore Foundation.

Support for *Eclipse* provided by BAM Generation Advance.

## ***Miriam***

## **New York Premiere**

Created and written by Nora Chipaumire

Directed by Eric Ting

Composed by Omar Sosa

Lighting design and visual environment by Olivier Clause

Sound design by Lucas Indelicato

Costume design by Naoko Nagata

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Sep 12—15 at 7:30pm

Tickets: \$20

## **Artist Talk with Nora Chipaumire**

Sep 13, post-show (free for same-day ticket holders)

For the past decade, Zimbabwean choreographer **Nora Chipaumire** has been investigating Africa and discovering her personal iconography via objects and sounds that define place: stones, tennis shoes, ululations, whistles, and bare light bulbs. Chipaumire interrogates the concept of the African female body as subjugated, colonial, tribal, and unknowable by constructing theatrical worlds and self-portraits of agency and power. *Miriam*, a BAM commission making its New York premiere, investigates fame, objectification, and the struggle to resist the burden of representing a culture—or an entire continent. The work features a script that draws from Joseph Conrad’s *Heart of Darkness*, interviews with Miriam Makeba, Christian prayers, and original text by Chipaumire. Reflecting the nonlinear nature of the narrative, the music and stage environment for this merging of monologue and movement will be allusive rather than literal. Grammy Award-winning jazz and Afro-Cuban composer and pianist **Omar Sosa** performs live, accompanying his recorded soundscore, **Eric Ting** (Long Wharf Theatre

associate artistic director) directs, and actress **Okwui Okpokwasili** performs the evening-length work with Chipaumire.

Born in Mutare, Zimbabwe and currently residing in New York, Chipaumire has been challenging stereotypes of Africa and the black performing body, art, and aesthetic for the past decade. She is the recipient of a 2012 Alpert Award in the Arts, a 2011 USA Ford Fellow, and has garnered two New York Dance and Performance Awards (Bessies): in 2008 for her dance-theater work *Chimurenga*, and in 2007 for her body of work with Urban Bush Women, where she was a featured performer for six years (2003-2008) and served as associate artistic director from 2007 to 2008. Her works include *The Last Heifer* (2012); *I Ka Nye (You Look Good)* (2010), created and performed with choreographer Souleymane Badolo and musician Obo Addy; and *lions will roar, swans will fly, angels will wrestle heaven, rains will break, gurkurahundi* (2009), created and performed with legendary Zimbabwean musician Thomas Mapfumo. Chipaumire's oeuvre has been widely presented nationally and internationally.

For press information contact Adriana Leshko, 718.724.8021 or [aleshko@BAM.org](mailto:aleshko@BAM.org).

Produced by MAPP International Productions

Leadership support for *Miriam* provided by Steve Tisch, Laurie Tisch, and Lizzie and Jonathan Tisch, in memory of their father, Preston Robert Tisch.

Support for new dance commissions and presentations in the Richard B. Fisher Building provided by the Mertz Gilmore Foundation.

## ***The Channel***

By Derrick Adams

## **World Premiere**

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Sep 19—22 at 7:30pm

Tickets: \$20

### **Artist Talk with Derrick Adams**

Sep 21, post-show (free for same-day ticket holders)

***The Channel*** is a lively, seriocomic performance that explores a construct of American popular culture, commerce, and the development of self-image via a lesson in color and new media. Presented in a format similar to the early learning educational television programs of the 1970s such as *Electric Company* and *Sesame Street*, the Channel character, played by Derrick Adams, is a pseudo-mystical shaman serving as host and intermediary who controls this world of commercial abundance. Live action segments will include a fragmented sermon/sales pitch from a portable multimedia sculpture installation, incorporating projection, sound and music by Ramon Silva, and colorful costumes. The show closes with a finale DJ set/benediction allowing contemplation and discourse on overall themes.

**Derrick Adams** is a multidisciplinary New York-based artist whose practice is rooted in deconstructivist philosophies and the perception of ideals attached to objects, colors, textures, symbols, and ideologies. His work focuses on the fragmentation and manipulation of structure and surface while exploring the shape-shifting force of popular culture in our lives. He has exhibited and performed at PS1/MoMA, Brooklyn Museum, The Kitchen, the Studio Museum in Harlem, and in Performa.

For press information contact Sarah Garvey, 718.724.8025 or [sgarvey@BAM.org](mailto:sgarvey@BAM.org).

### ***Next Wave of Song***

Ian & Chad

Tamar-kali: Pseudoacoustic

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Place)

Sep 28 at 7:30pm: Ian and Chad

Sep 29 at 7:30pm: Tamar-kali

Tickets: \$20

BAM revives its popular *Next Wave of Song* series in the BAM Fisher this fall with two fresh and distinctive musical engagements.

**Ian Axel** and **Chad Vaccarino** present their latest musical work derived from a cross-section of eclectic inspirations, from Tim Burton to the Beatles. They focus on composing earnest, high-energy pieces, reinforcing themes of social connection. Last year Axel released his debut album, *This is the New Year*. The homemade music video for the title track garnered over one million hits on YouTube and later appeared in Garry Marshall's film *New Year's Eve*. Now known as Ian & Chad, the duo recently completed their first national tours, including dates opening for Ingrid Michaelson and Glee star Matthew Morrison, presenting their warm and intimate style to audiences across the country. Both Axel and Vaccarino are graduates of New York University with degrees in music.

Originally presented as *Pseudoacoustic Siren Songs: Tales of Love and Angst*, **Tamar-kali's** *Pseudoacoustic* project is a culmination of the various influences of genius lamenters such as Nina Simone, Jacques Brel, and Kate Bush. This daring acoustic-electric blend takes the torch song tradition to new heights with a supreme passion and a voice that shatters expectations with its soulful intensity.

As a composer and vocalist Tamar-kali has defied boundaries and blended styles creating her own unique sound. Some may have discovered Tamar-kali when she appeared in James Spooner's award-winning Afro-Punk documentary, with clips of her incendiary performances putting the world on notice to her unsung talent. Tamar-kali's voice and vision has been enjoyed by international audiences at festivals such as the Peiferias Festival (Spain), Sons D'hiver (Paris and Omiala); A Festival of New Black Culture at Toronto's Harbourfront Centre as well as New York venues Joe's Pub, Harlem Stage, BAMcafé Live, Lincoln Center Out of Doors, and Central Park Summerstage. Her eclectic sound and versatility has allowed her to share stages with a diverse list of artists including Paramore, John Legend, Cassandra Wilson, Me'shell Ndegeocello, and Roy Ayers.

For press information contact 718.636.4129x1 or [press@BAM.org](mailto:press@BAM.org).

### ***Paris Commune***

By Steven Cosson and Michael Friedman

The Civilians

### **New York Premiere**

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Oct 3—6 at 7:30pm; Oct 7 at 3pm  
Tickets: \$20

### **Artist Talk with The Civilians**

Oct 5, post-show (free for same-day ticket holders)

In 1871, working-class Parisians overthrew the French government and declared Paris autonomous. In this musical play, co-authored by The Civilians' artistic director **Steven Cosson** and composer **Michael Friedman** (*Bloody Bloody Andrew Jackson*), the Brooklyn-based company brings this explosive event to life. It incorporates primary sources such as journals, letters, and the music of the time, ranging from raucous popular songs to opera to "The Internationale," a future Communist anthem whose lyrics were written by uprising leader Eugène Pottier. During its short 70-day life the Commune attempted to reinvent every aspect of modern life—from the role of labor to the status of women—making it the perfect subject for this spirited and inquisitive company's BAM debut.

Since its founding in 2001, **The Civilians**—a center for investigative theater led by artistic director Steve Cosson—has supported the creation of 13 original shows; the company received an Obie Award in 2004. The Civilians champions innovation by tackling complex and underexplored subjects, enabling artists to enrich their process via in-depth interaction with their topics, diversifying artistic voices and audiences, and integrating theater with new media. Development often involves community residencies, travel, and extensive research. This high degree of engagement with the public continues into production; The Civilians encourages audiences to be active participants through ongoing channels of dialogue. The company provides a home for a multidisciplinary group of artists and partners with regional theater and arts presenters in New York, nationally, and internationally.

For press information contact Adriana Leshko, 718.724.8021 or [aleshko@BAM.org](mailto:aleshko@BAM.org).

Leadership support for *Paris Commune* provided by Steve Tisch, Laurie Tisch, and Lizzie and Jonathan Tisch, in memory of their father, Preston Robert Tisch.

### **Brooklyn Bred**

Curated by Martha Wilson

Featuring

Coco Fusco

Jennifer Miller

Dread Scott

### **World Premiere**

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Oct 11—13 at 7:30pm

Oct 11 at 7:30pm—Dread Scott

Oct 12 at 7:30pm—Jennifer Miller

Oct 13 at 7:30pm—Coco Fusco

Tickets: \$20

**Brooklyn Bred** is a series of new, site-specific performance artworks by **Coco Fusco, Jennifer Miller, and Dread Scott**. The showcase is curated by **Martha Wilson**, founding director of the Franklin Furnace, an organization dedicated to supporting art that may be vulnerable due to institutional neglect, its ephemeral nature, or its politically volatile content.

Coco Fusco is a New York-based interdisciplinary artist and writer and the director of Intermedia Initiatives at Parsons The New School for Design. She has performed, lectured, exhibited, and curated around the world since 1988. Fusco's work combines electronic media and performance in a variety of formats, from staged multimedia performances incorporating large-scale projections and closed circuit television to live performances streamed to the Internet that invite audiences to chart the course of action through chat.

Jennifer Miller is a playwright, performer, and the director and founder of Circus Amok, New York's only one-ring, no-animal, queerly situated political circus spectacular. She has worked with alternative circus forms, theater, and dance for more than 20 years. As a dancer she has performed with Cathy Weis, Jeff Weiss, Jennifer Monson, John Jasperse, Johanna Boyce, and Doug Elkins, among others. She had a seven-year stint at Coney Island Sideshows by the Seashore and is an associate professor of performance at Pratt Institute.

Dread Scott makes revolutionary and, at times, controversial art to propel history forward. His work is in the collection of the Whitney Museum of American Art, the New Museum of Contemporary Art, and the Akron Art Museum. Scott works in a range of media including installation, photography, screen printing, video, and performance.

Founder and director of the Franklin Furnace Archive in New York, Martha Wilson is a feminist performance artist who explores female subjectivity through role-playing, costume transformation, and impersonating other people.

For press information contact Sarah Garvey, 718.724.8025 or [sgarvey@bam.org](mailto:sgarvey@bam.org).

## ***ELSEWHERE***

## **New York Premiere**

Maya Beiser

Directed by Robert Woodruff

Composed by Eve Beglarian, Michael Gordon, and Missy Mazzoli

with text by Henri Michaux and Erin Cressida Wilson

Created by Maya Beiser and Robert Woodruff

Choreography by Brook Notary

Films by Peter Nigrini

Scenic design by Riccardo Hernandez

Costume design by Kasia Maimone

Lighting design by Maruti Evans

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Oct 17—20 at 7:30pm

Tickets: \$20

**Artist Talk with Maya Beiser and Robert Woodruff**

Oct 19, post-show (free for same-day ticket holders)



*ELSEWHERE*, a “CelloOpera” featuring cellist **Maya Beiser** and vocalist Helga Davis, developed from a unique collaboration between Maya Beiser and theater director **Robert Woodruff**. In addition to a triptych of adventurous compositions by Eve Beglarian, Michael Gordon, and Missy Mazzoli, *ELSEWHERE* incorporates sung and spoken text in tandem with amplified, distorted, and acoustic cello, film by Peter Nigrini, and choreography by Brook Notary. The work, presented in its New York premiere, is an imaginative and psychological retelling of the biblical story of Lot’s wife through texts by Erin Cressida Wilson and Henri Michaux.

Through an eclectic repertoire and a quest to redefine her instrument’s boundaries, Maya Beiser has attracted world renown. She has commissioned and performed many works written for her by leading composers including Tan Dun, Brian Eno, Philip Glass, Osvaldo Golijov, Steve Reich, among others. Beiser has conceived of and performed in her own signature multimedia concerts including *World To Come*, which premiered at Zankel Hall’s inaugural season; *Almost Human*, a collaboration with visual artist Shirin Neshat; and *Provenance*, which premiered at Carnegie Hall in 2008 and forms the basis of her latest recording, a top-selling classical and world music CD since its 2010 release. Highlights of Beiser’s recent US tours include performances at the Kennedy Center in Washington DC, Royce Hall in LA, and the Kimmel Center in Philadelphia. She was also a featured speaker/performer at the 2011 TED conference. Beiser was the founding cellist of the Bang on a Can All-Stars.

Robert Woodruff has directed more than 60 productions in US theaters, including Lincoln Center Theater, Public Theater, BAM, Guthrie Theater, and Mark Taper Forum, among others. His recent work includes *Madame White Snake* for Opera Boston (which premiered in Beijing in 2010), *Notes from Underground* (Yale, La Jolla, and Baryshnikov Arts Center), and Philip Glass’ *Appomattox* for San Francisco Opera. Internationally, Woodruff’s work has been seen at Sydney Arts Festival, Edinburgh International Festival, and Hong Kong Festival of the Arts. His early work includes many premiere productions with Sam Shepard, including the Pulitzer Prize-winning work *Buried Child*. Woodruff is currently on the faculty of the Yale School of Drama.

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

Produced by Beth Morrison Projects

### ***Out Cold / Zippo Songs***

Music and Lyrics by Phil Kline

Theo Bleckmann and American Contemporary Music Ensemble (ACME)

### **World Premiere**

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Oct 25—27 at 7:30pm

Tickets: \$20

*Out Cold* is a song cycle with music and lyrics by **Phil Kline** featuring vocalist **Theo Bleckmann** and the **American Contemporary Music Ensemble** (ACME). It takes its cue from Schubert’s great romantic song cycle *Winterreise* (winter journey) as seen through the filter of Frank Sinatra’s great torch song album *Only The Lonely*. Here the winter landscape is replaced by a mythical bar at 2:45am, with a man haunted by the past and searching for something, singing sad and beautiful songs with a ten-piece lounge band from a dark corner of heaven.

*Zippo Songs* originated when Kline discovered the practice of scratching poems onto the sides of Zippo lighters by American GIs in Vietnam. These inscriptions contain a world of emotion that speak

purely and without political commentary. The songs follow like a harrowing series of haikus, expressing the gamut of emotions young men feel in the throes of war.

A fixture of New York's downtown experimental scene, Phil Kline stands out for his range and unpredictability. He makes music in many genres and contexts, from experimental electronics and sound installations to songs, choral, theater, chamber and orchestral works. Early in his career he co-founded the rock band the Del-Byzanteens with Jim Jarmusch and James Nares, collaborated with Nan Goldin on the soundtrack to *The Ballad of Sexual Dependency*, and played guitar in the notorious Glenn Branca Ensemble. Some of his early work evolved from performance art and used large numbers of boom boxes, such as the Christmas cult classic *Unsilent Night*. Other diverse works include *John the Revelator*, a setting of the Latin mass written for early music specialists Lionheart, and *dreamcitynine*, which mixed 60 percussionists with hundreds of iphones around the plaza of Lincoln Center. Kline is currently working with Jarmusch on an opera, *Tesla in New York*.

Theo Bleckmann is a Grammy-nominated and ECHO award-winning vocalist and composer whose work spans concerts, installations, theater, cabaret, and performance art. He currently tours with his acclaimed Kate Bush song project, *Hello Earth!* as well as with drummer-composer John Hollenbeck's Claudia Quintet and Large Ensemble. For over a decade he has performed with guitarist Ben Monder and in Meredith Monk's ensemble, and is a longtime student and mentee of vocalist and NEA Jazz Master Sheila Jordan. He has collaborated with artists such as Laurie Anderson, Philip Glass, Uri Caine, Julia Wolfe, John Zorn, and the Bang on a Can All-stars, among others. Bleckmann has garnered praise from *The New York Times*, NPR, the *Wall Street Journal*, *New York* magazine and the *Village Voice*.

Led by artistic director and cellist Clarice Jensen, the American Contemporary Music Ensemble (ACME) is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries. The ensemble presents cutting-edge literature by living composers alongside the "classics" of the contemporary. Known for their work with the Wordless Music Series as well as indie music icons such as Grizzly Bear, ACME's dedication to new music extends across genres, and has earned them a reputation among both classical and rock crowds. ACME has performed at (Le) Poisson Rouge, Carnegie Hall, All Tomorrow's Parties in England, The Kitchen, Whitney Museum, Guggenheim, and Stanford Lively Arts in California, among others. ACME's instrumentation is flexible, and includes some of New York's most sought-after, engaging musicians. Since its first New York concert season in 2004, the ensemble has performed works by Louis Andriessen, Elliott Carter, George Crumb, Philip Glass, Charles Ives, Olivier Messiaen, Nico Muhly, Steve Reich, Arnold Schoenberg, Charles Wuorinen, Iannis Xenakis, and many more. For more information, [www.acmemusic.org](http://www.acmemusic.org).

For press information contact Sarah Garvey, 718.724.8025 or [sgarvey@BAM.org](mailto:sgarvey@BAM.org).

Co-commissioned and co-produced by American Opera Projects

***red, black & GREEN: a blues***

**New York Premiere**

Created by Marc Bamuthi Joseph/Living Word Project  
Directed by Michael John Garcés

Set/installation concept and design by Theaster Gates  
Media design by David Szlasa  
Lighting design by James Clotfelter  
Choreography by Stacey Printz

Documentary films by Eli Jacobs-Fantauzzi  
Music composed by Tommy Shepherd aka Emcee Soulati  
Costume design by Mai-Lei Pecorari  
Sound design by Gregory T. Kuhn

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)  
Oct 31—Nov 3 at 7:30pm; Nov 4 at 3pm  
All tickets: \$20

**Artist Talk with Marc Bamuthi Joseph, Theaster Gates, Traci Tolmaire, and Tommy Shepherd**

Nov 2, post-show (free for same day ticket holders)

A performance work and multimedia installation, *red, black & GREEN: a blues* grew out of the three-year community-based civic and artistic process of creating **Marc Bamuthi Joseph's** Life is Living Festivals. The piece takes place within a modular set of row houses created by visual artist Theaster Gates from repurposed materials to represent four American cities: Oakland, New York, Houston, and Chicago. Through poetry, monologue, song, and movement, personal stories emerge that reflect on poverty, violence, and racial consciousness. The piece is a call to celebrate life and recognize sustainable survival practices in urban America as a catalyst for cultural and creative engagement.

Marc Bamuthi Joseph is one of America's most vital voices in performance, arts education, and artistic curation. After appearing on Broadway as a young actor, Joseph developed several poetry-based works for the stage including *Word Becomes Flesh*, *Scourge*, and *the break/s* that have toured across the US, Europe, and Africa. Joseph's *Word Becomes Flesh* was re-mounted in December 2010 as part of the National Endowment for the Arts' American Masterpieces series, and will tour throughout the US and Canada. An acclaimed educator and essayist, Joseph has lectured at more than 200 colleges and universities, appeared as a commentator on NPR, and carried adjunct professorships at Stanford University, Lehigh University, Mills College, and the University of Wisconsin. He is the co-founder of Life is Living, a national series of one-day festivals designed to activate under-resourced parks and affirm peaceful urban life through hip-hop arts and focused environmental action. Joseph is also the artistic director of the seven-part HBO documentary "Russell Simmons presents Brave New Voices" and an inaugural recipient of the United States Artists Rockefeller Fellowship. He is the 2011 Alpert Award winner in Theater and in April 2012, he was one of 21 artists to be named to the inaugural class of Doris Duke Artists. He currently serves as Director of Performing Arts at Yerba Buena Center in San Francisco.

For press information contact Joe Guttridge, 718.636.4129x4 or [jguttridge@BAM.org](mailto:jguttridge@BAM.org).

Produced by MAPP International Productions

***The Shooting Gallery***

**World Premiere**

An Interactive Film / Music Installation by Bill Morrison and Richard Einhorn

Directed by Bill Morrison  
Music by Richard Einhorn

Project design by Jim Findlay  
Interaction programming by Ryan Holsopple

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)  
Nov 8, 9 & 10 at 7:30pm; Nov 9 & 10 at 9pm; Nov 10 at 10:30pm  
Tickets: \$20

In this multimedia work, acclaimed avant-garde filmmaker **Bill Morrison** (*Decasia*) and composer **Richard Einhorn** (*Voices of Light*) transform the BAM Fishman Space via an interactive installation in which the audience triggers short video and music clips with lasers while circulating through the theater. The clips will range from archival snippets from old nitrate masters to original contemporary POV footage, together with interactive music composed and produced by Einhorn. The work harnesses elements of chance and revelation: audiences don't receive specific instructions, but their participation is critical to advancing the piece.

Called "one of the most adventurous American filmmakers" (*Variety*), Bill Morrison has built a filmography of more than 30 projects which have been presented in theaters, museums, galleries, and concert halls worldwide. *Decasia*, his feature-length collaboration with composer Michael Gordon, was described by J. Hoberman in *The Village Voice* as "the most widely acclaimed American avant-garde film of the fin-de-siècle." A large aspect of his work is his collaboration with contemporary composers. Morrison often makes use of rare archival footage and reframes forgotten film imagery as part of our collective mythology. His films are in the collection of MoMA, the Nederlands Filmmuseum, and the Library of Congress. He is a Guggenheim fellow and has received the Alpert Award for the Arts, an NEA Creativity grant, a Creative Capital grant, and a fellowship from the Foundation for Contemporary Arts. His work with Ridge Theater has been recognized with two Bessie Awards and an Obie Award. Morrison was most recently at BAM with *Persephone* (2010 Next Wave), and he contributed the short film "A Trip to the Beach" (2012) to the music and film festival *Crossing Brooklyn Ferry* (2012 Winter/Spring). For more information, visit [www.billmorrisonfilm.com](http://www.billmorrisonfilm.com).

Richard Einhorn's *Voices of Light*, an opera which merges the legendary silent film masterpiece *The Passion of Joan of Arc* with a live performance of the composer's work for solo voices, chorus, and orchestra, has been praised as "brilliantly effective" and "moving" by *The New York Times*. The work has been performed over 200 times around the world, including stops at BAM and the Sydney Opera House. The Sony Classical CD of the same name, featuring the medieval vocal ensemble Anonymous 4, was a Billboard classical bestseller. Einhorn has written orchestral and chamber music, song cycles, and electronic music. Dance scores include *Red Angels* for the New York City Ballet. Einhorn's oratorio *The Origin* (featuring films by Morrison) received its European premiere in Bremen in early 2012. For more information, visit [www.richardeinhorn.com](http://www.richardeinhorn.com).

For press information contact Adriana Leshko 718.724.8021 or [aleshko@BAM.org](mailto:aleshko@BAM.org).

## **New York Premiere**

**DanceMotion USA<sup>sm</sup> US-Based Residency Culminating Event**  
Asian dance company (to be selected) and Trey McIntyre Project

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Place)  
Nov 14—17 at 7:30pm

Free

## **Artist Talk with Trey McIntyre Project and Asian dance company**

Nov 16, post-show

*DanceMotion USA<sup>sm</sup>* is a vibrant and successful cultural diplomacy program that shares the rich dance culture of the United States with international audiences through performance and cultural exchange. The program is funded by the US Department of State's Bureau of Educational and Cultural Affairs and produced by BAM with additional major support from J.P. Morgan, the Robert Sterling Clark Foundation, and Pfizer, Inc.

As one of four US companies taking part in the program's second season, Trey McIntyre Project is currently on an international tour of China, South Korea, the Philippines, and Vietnam. During this tour, a company will be chosen to work with TMP and take part in a US-based residency—featuring a collaborative performance in the BAM Fishman Space. As part of the cultural exchange, the guest company will visit TMP's headquarters in Boise, Idaho for three weeks preceding the BAM engagement. In addition to the presentation of a collaborative work at BAM, the two companies will perform from their respective repertoires. The visiting company and program details will be announced this summer. For more information on *DanceMotion USA<sup>sm</sup>* visit [dancemotionusa.org](http://dancemotionusa.org)

Since it launched as a full-time, year-round company in 2008, **Trey McIntyre Project** has been a sensation among critics and audiences alike. In its first season, TMP toured to 25 cities across the US and abroad with commissions from some of America's most esteemed presenting organizations. That same season, TMP collaborated with New Orleans-based icons Preservation Hall Jazz Band to create the acclaimed *Ma Maison*.

In year two, 2009-10, TMP once again set off on a worldwide tour, performing in 30 cities and premiering *The Sun Road* as a part of Wolf Trap's acclaimed *Face of America* series. TMP also received the Doris Duke Charitable Foundation's "Engaging Dance Audiences" grant from Dance/USA for its cutting-edge engagement methods. In year three, 2010-11, McIntyre created *Arrantza*, a work celebrating Basque culture, which premiered at Boise's Jaialdi Festival, and TMP was named Boise's first Economic Development Cultural Ambassador. Year four, 2011-12, was another incredible season for TMP: the company again collaborated with Preservation Hall Jazz Band, creating the highly anticipated *The Sweeter End*; performed at Walt Disney Concert Hall, Zellerbach Hall, and as part of a 50<sup>th</sup> anniversary celebration for PHJB, at Carnegie Hall. TMP was featured on the August 2011 cover of *Dance* magazine and was honored with creative place-making grants from the NEA *Our Town* program and from ArtPlace, both of which support TMP's *Boise Bright Spot Project*. For more information, visit [treymcintyreproject.com](http://treymcintyreproject.com)

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

*DanceMotion USA<sup>sm</sup>* is a program of the Bureau of Educational and Cultural Affairs of the US Department of State, produced by Brooklyn Academy of Music (BAM) to showcase contemporary American dance abroad.

### ***Untrained***

By Lucy Guerin  
Lucy Guerin Inc.

### **US Premiere**

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Nov 27—Dec 1 at 7:30pm  
All tickets: \$20

**Artist Talk with Lucy Guerin and company**

Nov 30, post-show (free for same-day ticket holders)

Four men take to the stage in *Untrained*. Two are highly skilled, experienced dancers and two have no movement training at all. The complex, refined movements that one man executes with ease can only be approximated by another. All are given the same instructions, but how they execute them reveals a portrait of each man's character. The evolution of these actions invites an unavoidable and sometimes humorous comparison between them, and examines how their physical histories set them apart.

Born in Adelaide, Australia, **Lucy Guerin** performed with Russell Dumas and Nanette Hassall before moving to New York in 1989, where she danced with Tere O'Connor Dance, the Bebe Miller Company, and Sara Rudner and began to produce her first choreographic works. She returned to Australia in 1996 and began creating new pieces as an independent artist. In 2002 she established Lucy Guerin Inc in Melbourne to support the development, creation, and touring of new work with a focus on challenging and extending the concepts and practice of contemporary dance. Her recent works include *Structure and Sadness* (2006), *Corridor* (2008), *Untrained* (2009), and *Human Interest Story* (2010). Guerin has toured her work extensively in Europe, Asia, and North America, as well as to most of Australia's major festivals and venues. She has been commissioned by Chunky Move, Dance Works Rotterdam, Ricochet (UK), and Mikhail Baryshnikov's White Oak Dance Project, and in 2013 will create a new work for Lyon Opera Ballet.

For press information contact Joe Guttridge, 718.636.4129x4 or [jguttridge@BAM.org](mailto:jguttridge@BAM.org).

***And lose the name of action***

**New York Premiere**

Miguel Gutierrez and the Powerful People

Created by Miguel Gutierrez in collaboration with the performers  
Lighting design by Lenore Doxsee  
Sound design by Neal Medlyn  
Film and writing by Boru O'Brien O'Connell

**BAM Fishman Space** (Richard B. Fisher Building, 321 Ashland Pl)  
Dec 4—6 at 7:30pm; Dec 7 at 7:30 & 10pm; Dec 8 at 7:30pm  
Tickets: \$20

**Artist Talk with Miguel Gutierrez and the Powerful People**

Dec 6, post-show (free for same-day ticket holders)

*And lose the name of action*, created by **Miguel Gutierrez and the Powerful People**, is inspired by Jorgen Leth's film *The Perfect Human*, the elusive logic of dance improvisation, philosophical quandaries about the brain, and the 19<sup>th</sup>-century spiritualist movements. Featuring Gutierrez, Michelle Boulé, Hilary Clark, Luke George, K.J. Holmes, and Ishmael Houston-Jones, the evening-length work draws connections between the analytical and the unexplainable—grappling with the limits of language and the ever-present specter of death—and takes its name from Hamlet's famous soliloquy contemplating mortality.

Miguel Gutierrez is a dance and music artist based in New York. His work comprises solo and group pieces with a variety of artists under the moniker Miguel Gutierrez and the Powerful People. Characterized by the attentive state it imposes on its audience, his work centers around enduring philosophical questions about desire, longing, and the search for meaning. His work includes: *enter the seen* (2002), *I succumb* (2003), *dAMNATION rOAD* (2004), *Retrospective Exhibitionist* and *Difficult Bodies* (2005), *myendlesslove* (2006), *Everyone* (2007), *Nothing, No Thing* (2008), *Last Meadow* (2009), *HEAVENS WHAT HAVE I DONE* (2010), *I SAY THE WORD*, a collaboration with visual artist Jenny Holzer at ICA Boston (2010), and he instigated the performance/protest/meditation *freedom of information* (2001, 2008 & 2009). His work has been presented at several festivals and venues nationally and internationally, most recently the American Realness Festival in New York, and the Festival D'Automne in Paris. He is the recipient of three Bessie awards. *WHEN YOU RISE UP*, a book of his performance texts, is available from 53rd State Press. He also invented DEEP AEROBICS—an absurdist workout for the radical in all of us. [www.miguelgutierrez.org](http://www.miguelgutierrez.org)

For press information contact Joe Guttridge, 718.636.4129x4 or [jguttridge@BAM.org](mailto:jguttridge@BAM.org).

Leadership support for *And lose the name of action* provided by Steve Tisch, Laurie Tisch, and Lizzie and Jonathan Tisch, in memory of their father, Preston Robert Tisch

Support for new dance commissions and presentations in the BAM Richard B. Fisher Building provided by the Mertz Gilmore Foundation

## ***Timber***

## **New York Premiere**

Mantra Percussion

Music by Michael Gordon

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Dec 13—15 at 7:30pm

Tickets: \$20

### **Artist Talk with Mantra Percussion**

Dec 14, post-show (free for same-day ticket holders)

Acclaimed composer **Michael Gordon** constructs his newest work using six wooden 2x4s from a hardware store, which are suspended over saw horses and cut to varying lengths to alter their pitch. Contact microphones capture each board's unique harmonic profile and send them to a mixer, creating kaleidoscopic waves of cascading polyrhythms and musical lines.

Michael Gordon is an American composer and a co-founder of Bang on a Can. His music is associated with the genres of totalism and post-minimalism. Gordon's music has been presented at Lincoln Center, the Kennedy Center, The Kitchen, the Kölner Philharmonie, Royal Albert Hall, the Bonn Oper, and the Jewish Museum in Vienna. He has contributed music to accompany the choreography of Pina Baush, Wayne McGregor/Random Dance and the Royal Ballet, and has been a featured artist in the repertoires of Ensemble Modern, Alarm Will Sound, and Kronos Quartet. Recent commissions include works for the LA Philharmonic, the National Centre for the Performing Arts in Beijing, Paul Hillier and Theater of Voices, The Dublin Guitar Quartet, and *What To Wear*, an opera written in collaboration with Richard Foreman. With filmmaker Bill Morrison and Ridge Theater he has created a series of environmental orchestral works including *Decasia* for 55 retuned amplified musicians in a multi-media set. In 1997 he worked with playwright Anna Deavere Smith on *House Arrest, First Edition*, which premiered at the Arena Stage Theater in Washington, DC.

Formed in 2007, **Mantra Percussion** has been featured at festivals, venues, and universities throughout North America including the Bowling Green New Music Festival, MIT with Bang on a Can All-Stars, Percussive Arts Society International Convention, X Avant Festival, New Music New College, Moving Sounds Festival, Ear Heart Music, Hi Fi Music Festival, and Make Music New York.

For press information contact Sarah Garvey, 718.724.8025 or [sgarvey@BAM.org](mailto:sgarvey@BAM.org).

## ***All That Fall***

By Samuel Beckett

Pan Pan Theatre Company

## **US Premiere**

Directed by Gavin Quinn

Design by Aedín Cosgrove

Sound design by Jimmy Eadie

Dramaturgy by Thomas Conway

**BAM Fishman Space** (BAM Richard B. Fisher Building, 321 Ashland Pl)

Dec 19—22 at 7:30pm; Dec 21 & 22 at 9:30pm; Dec 23 at 3pm

Tickets: \$20

Samuel Beckett's first radio play, *All That Fall* is a multi-layered composition of voices that can be experienced as a black comedy, a cryptic literary riddle, or a quasi-musical score, but that gains from being experienced in Pan Pan's uniquely atmospheric, theatrically-tuned production. Audience members, seated in rocking chairs scattered throughout the venue, listen to 11 cast members relate the story of Mrs. Rooney and the characters she meets en route to Boghill station to meet her husband.

This unique staging of the play follows only a handful of radio performances since the BBC commissioned the work in 1956. At the production's world premiere in Dublin in August 2011, *The Guardian* cited its "all enveloping sound installation" and praised an experience that is "communal yet intensely private." The cast of *All That Fall* features Áine Ní Mhuirí, Phelim Drew, Daniel Reardon, David Pearse, Robbie O'Connor, John Kavanagh, Judith Roddy, Sarah Greene, Andrew Bennett, and Joey O'Sullivan.

Pan Pan Theatre Company was founded in 1991 by director Gavin Quinn and designer Aedín Cosgrove. The company has been at the forefront of the development of theater art, concentrating on original plays and innovative productions of established works. Pan Pan founded and produced five editions of the Dublin International Theatre Symposium (1997—2003). The company has recently appeared at PS122, Portland Institute of Contemporary Arts, the Skirball Center, the Wexner Arts Center, the Melbourne Festival, the Sydney Festival, New Zealand Arts Festival, and in Beijing and Shanghai.

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).



## Performances in the BAM Howard Gilman Opera House and the BAM Harvey Theater

### ***Einstein on the Beach, An Opera in Four Acts* NY Production Premiere**

Robert Wilson

Philip Glass

Lucinda Childs

#### **BAM Howard Gilman Opera House** (30 Lafayette Ave)

Sep 14—23 (Sep 14, 15, 19, 20, 21, 22 at 7pm; Sep 16 & 23 at 3pm)

Tickets: \$40, 65, 95, 125, 155 (weekdays); \$50, 75, 105, 140, 180 (weekends)  
(subject to change after Aug 5)

Presented in association with Pomegranate Arts

#### **Iconic Artist Talk with Philip Glass**

Followed by a screening of *Einstein on the Beach: The Changing Image of Opera*

Sep 12 at 7pm

BAM Rose Cinemas

Tickets: \$20; \$10 for Friends of BAM

*“Einstein on the Beach* changed my life. Everything I thought musical theater was, abruptly wasn’t. St. Paul had his road to Damascus; mine was the Brooklyn-bound No. 4 train to Atlantic Avenue.” — Bernard Holland, *The New York Times*

The **Robert Wilson-Philip Glass** collaboration *Einstein on the Beach, An Opera in Four Acts* is widely recognized as one of the greatest artistic achievements of the 20<sup>th</sup> century; one which radically broadened what audiences might expect from opera, theater, or performance art. The groundbreaking work—helmed by Wilson and Glass along with choreographer **Lucinda Childs**—has embarked on an international tour marking its first production in 20 years. *Einstein* returns to BAM this fall following its historic 1984 and 1992 engagements.

Non-narrative in form, the work uses a series of powerful recurring images as its main dramatic device, shown in juxtaposition with abstract dance sequences created by Childs. A long-term collaborator of Glass and Wilson, she choreographed the opera in 1984 and 1992 and was a principal performer in those productions as well as in the 1976 premiere. *Einstein* includes spoken text by Childs, Christopher Knowles, and Samuel M. Johnson. The opera is structured in four interconnected acts and divided by a series of short scenes. Instead of a traditional orchestral arrangement, Glass chose to compose the work for the synthesizers, woodwinds, and voices of the Philip Glass Ensemble. There are no traditional intermissions in the work, however the audience is invited to enter and exit discreetly during the performance.

Wilson and Glass are committed to passing on the work to a new generation, and so have recruited younger artists for the creative team and cast. Helga Davis and Kate Moran have assumed the roles previously held by Sheryl Sutton and Lucinda Childs, respectively. The violinists Jennifer Koh and Antoine Silverman alternate as Einstein. Jasper Newell plays the Boy and Charles Williams plays Mr. Johnson. The production features a 12-member chorus and the Lucinda Childs Dance Company, in addition to the Philip Glass Ensemble, whose Music Director, Michael Riesman, has conducted every performance of the work since its 1976 world premiere.

*Einstein on the Beach* continues its world tour through March, 2013.

The 2012 production of *Einstein on the Beach, An Opera in Four Acts* was commissioned by: BAM; the Barbican, London; Cal Performances, University of California, Berkeley; Luminato, Toronto Festival of the Arts and Creativity; De Nederlandse Opera/The Amsterdam Music Theatre; Opéra et Orchestre National de Montpellier Languedoc-Rousillon; University Musical Society of the University of Michigan.

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

American Express is the presenting sponsor for *Einstein on the Beach*

Major support for *Einstein on the Beach* provided by brigitte nyc

Leadership support for *Einstein on the Beach* provided by the Andrew W. Mellon Foundation, Joseph and Sylvia Slifka Foundation, and The Robert W. Wilson Charitable Trust

With special thanks to the Alfred P. Sloan Foundation for their leadership support

### ***Lighthouse/Lightning Rod (World Premiere) and Griot New York (excerpts)***

Garth Fagan Dance

Concept and choreography by Garth Fagan

Music by Wynton Marsalis

Scenic design by Alison Saar

Costume design by Mary Nemecek Peterson

Lighting design by Jeff McRoberts

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Sep 27\*—29 at 7:30pm; Sep 30 at 3pm

Tickets: \$20, 35, 50, 70 (subject to change after Aug 26)

\*30<sup>th</sup> Next Wave Gala

### **Artist Talk with Garth Fagan and Wynton Marsalis**

Sep 28, post-show (free for same-day ticket holders)

For the first time since their BAM debut more than 20 years ago, **Garth Fagan** and **Wynton Marsalis** return to premiere their new piece, *Lighthouse/Lightning Rod* and excerpts from the beloved work *Griot New York*.

The world premiere of *Lighthouse/Lightning Rod* (working title) to an original score by Wynton Marsalis performed live by the Wynton Marsalis Septet features scenic design by celebrated visual artist and Guggenheim fellow Alison Saar. The piece explores the juxtaposition and illusion of security and danger in three sections; Lighthouse, Memories, and Lightning Rod (working titles). Examining emotional response to the stresses formed by the inherent danger/safety that these structures represent, Fagan probes their physical, intellectual, mythical, and cultural place in our ever-shrinking global society. Here he focuses on the balance necessary to live within these structures while maintaining relationships of depth, conflict, integrity, and truth.

*Griot New York* “moves with urban bustle and pastoral lyricism toward a celebration of life”, showcasing Fagan’s “remarkable choreographic eclecticism.” It is set to Marsalis’ melodic and haunting jazz score, *Citi Movement (Griot New York)*, which explores the aural and visual cacophony of the cityscape and the harmonies that emerge from the conflicts and compromises of urban life

“against the backdrop of (Martin) Puryear’s abstract minimalist sculpture.” In the spirit of a griot, a West African storyteller who passes information to the next generation through poetry, song, and dance, Fagan covers much territory—interpreting events in terms of their most enduring values to evoke the diversity of urban life and the people that call the city home.

Critics have called Garth Fagan “a true original,” “a genuine leader,” and “one of the great reformers of modern dance.” A Tony and Olivier Award winner, Fagan is the founder and artistic director of the award-winning and internationally acclaimed Garth Fagan Dance, based in Rochester, NY and now in its 41st season.

Wynton Marsalis is an internationally acclaimed musician, composer, bandleader, and educator, as well as a leading advocate of American musical culture. He is the world’s first jazz artist to perform and compose across the full jazz spectrum from its New Orleans roots to bebop to modern jazz. Marsalis is the artistic director of Jazz at Lincoln Center.

For press information contact Sarah Garvey, 718.636.4129x7 or [sgarvey@BAM.org](mailto:sgarvey@BAM.org).

Lighthouse/Lightning Rod and Griot New York is part of *Diverse Voices at BAM* sponsored by Time Warner, Inc.

## ***Rhinoceros***

By Eugene Ionesco

## **New York Premiere**

Directed by Emmanuel Demarcy-Mota  
Théâtre de la Ville, Paris

Artistic collaborator François Regnault  
Set and lighting design by Yves Collet  
Music by Jefferson Lembeye  
Costume design by Corinne Baudelot

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Oct 4—6 at 7:30pm

Tickets: \$25, 35, 50, 65 (subject to change after Aug 26)

In French with English titles

### **Next Wave Talk: *On Ionesco***

A panel discussion with Emmanuel Demarcy-Mota, Edward Albee, Israel Horovitz, and Marie-France Ionesco

Moderated by Tom Bishop, Florence Gould Professor of French Literature, NYU

Oct 5 at 5pm, free of charge

Hosted by La Maison Française at Rosenthal Pavillion, NYU’s Kimmel Center

Director **Emmanuel Demarcy-Mota** makes his BAM debut with France’s Théâtre de la Ville in Ionesco’s absurdist classic, *Rhinoceros*. Written in 1959, the play is a satire on social conformity and a commentary on fascism in pre-World War II Europe. Its protagonist, Béranger, is faced with the steady transformation of his townspeople into rhinoceroses. As the only human who does not succumb to this mass metamorphosis, Béranger is at the core of an examination of free will, conformity, and morality.

Originally staged by Demarcy-Mota and Théâtre de la Ville in 2004, the production's 2011 reprisal in France led *Le Point* to comment, "Emmanuel Demarcy-Mota addresses Ionesco with a freshness and relevance that transforms the anti-totalitarian pamphlet into an eternal allegory of horror. It is in no way foregone."

Emmanuel Demarcy-Mota has served as artistic director of Théâtre de la Ville since 2008 and as general director of the Festival d'Automne in Paris since 2011. From 2002 to 2008 he was artistic director of La Comédie de Reims, and was the founding director of Compagnie des Millefontaines in 1988. Productions he has staged for Théâtre de la Ville include Pirandello's *Six Characters in Search of an Author*, Brecht's *Man is Man*, and Melquiot's *Wanted Petula* and *Bouli année zero*. Demarcy-Mota is the son of Portuguese actress Teresa Mota and French director/playwright Richard Demarcy.

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

### ***Political Mother***

Hofesh Shechter Company  
Choreography by Hofesh Shechter

### **New York Premiere**

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Oct 11—13 at 7:30pm

Tickets: \$20, 30, 40, 50 (subject to change after Aug 26)

*Political Mother*, the first full-length piece by critically acclaimed choreographer **Hofesh Shechter**, is filled with his signature blend of gritty and emotional complexity, powerful percussive grooves, and raw and honest physicality. Performed by 10 dancers, the piece is set to a score created by Shechter and performed by a live band of seven drummers and electric guitarists. Shechter's atmospheric, rhythmic music, alongside his company's unique physicality, has earned his work an incomparable reputation around the world.

Formerly a drummer in a rock band, Hofesh Shechter made his choreographic debut in the UK with the duet *Fragments*, followed by *Cult*, *Uprising*, and *In your rooms*. In 2008 he formed Hofesh Shechter Company, an international cast of superb dancers and musicians, to create an extended version of *Uprising/In your rooms: The Choreographer's Cut*. He also created *The Art of Not Looking Back* (2009), and in 2010 Shechter presented *Political Mother* at the Brighton Festival. His most recent work, *Survivor*, was created in collaboration with sculptor Antony Gormley. In addition, Shechter worked as a choreographer at the UK's Royal Court Theatre, the National Theatre, and for BBC 4's popular drama *Skins*. He is an associate artist of Sadler's Wells. Hofesh Shechter Company is the resident company at Brighton Dome.

For press information contact Lauren Morrow, 718.636.4129x1 or [lmorrow@BAM.org](mailto:lmorrow@BAM.org).

Leadership support for *Political Mother* provided by The Jerome Robbins Foundation, Inc.

**"... como el mosquito en la piedra, ay si, si, si ..."**      **US Premiere**  
**(Like moss on a stone)**

A piece by Pina Bausch  
Tanztheater Wuppertal Pina Bausch

Directed and choreographed by Pina Bausch  
Set design by Peter Pabst  
Costume design by Marion Cito  
Musical collaborators Matthias Burkert and Andreas Eisenschneider

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Oct 18—20, 23, 24, 26, 27 at 7:30pm; Oct 21 at 3pm  
Tickets: \$25, 40, 55, 70, 85 (weekday); \$30, 45, 60, 75, 100 (weekend)  
(subject to change after Aug 26)

### **Iconic Artist Talk: Pina Bausch Legacy**

Tanztheater Wuppertal Pina Bausch  
Pina Bausch Foundation  
Oct 25 at 7pm  
BAMcafé  
Tickets: \$20 (\$10 for Friends of BAM)

The international success of Wim Wenders' 2011 Academy Award-nominated film *Pina* brought the late choreographer's surreal and sensual dance-theater to its largest audience yet. This fall, **Tanztheater Wuppertal Pina Bausch** returns to its US home at BAM to perform Bausch's final work, "*... como el mosquito en la piedra, ay si, si, si ...*" (*...like moss on a stone*), which premiered just days before her death on June 30, 2009. The piece, based on Bausch and her company's experiences in Santiago, Chile, is the last in a series of works created when they were invited to visit and stay in 13 global locations between 1986 and 2009; highlights included *Palermo, Palermo* (Italy) and *Der Fensterputzer* (*The Windowwasher*; Hong Kong), featured in the 1991 and 1997 Next Wave Festivals, respectively. As ever with Bausch, striking visual images abound in *como el mosquito*: a man walks pensively in a suit jacket and red heels, a woman carries a tree strapped to her back, another strains to break free of the rope leash around her waist. The work synthesizes extreme polarities, representing both the Chile of Neruda and Pinochet by encompassing depictions of both tenderness and torture. As such, it is a fitting final testament by an artist whose lifelong obsession with humanity's infinite, often heartbreaking, capacity for contradiction resulted in a truly groundbreaking body of work.

It was during the 1984 Spring Season at BAM that New York audiences had their first chance to view her work with *1980, a Piece by Pina Bausch*. Bausch and her company continued to captivate audiences for years to come. Their 13 successive appearances have been some of the most popular and highly anticipated events at BAM.

Over the 36 years in which Pina Bausch shaped the work of Tanztheater Wuppertal, until her death in 2009, she created an oeuvre that casts an unerring gaze at reality, while simultaneously giving us the courage to be true to our own wishes and desires. Bausch was appointed director of dance for the Wuppertal theater in 1973. The form she developed in those early years was wholly unfamiliar. In her performances the players did not merely dance; they spoke, sang, and sometimes laughed or cried. Dance-theater evolved into a unique genre, inspiring choreographers across the globe and influencing theater and classical ballet too. Its success can be attributed to the fact that Bausch made a universal human need the key subject of her work—the need for love, intimacy, and emotional security. Her unique ensemble, now under the artistic direction of long-time performer Dominique Mercy and former artistic assistant Robert Sturm, continues to maintain these values going forward.

For press information contact Adriana Leshko, 718.724.8021 or [aleshko@BAM.org](mailto:aleshko@BAM.org).

***The Loves of Pharaoh* (1922)**

Directed by Ernst Lubitsch

Numinous

Composition by Joseph C. Phillips Jr.

**New York Film Premiere**

**World Music Premiere**

Presented with BAMcinématek

**BAM Harvey Theater** (651 Fulton St)

Oct 18—20 at 7:30pm

Tickets: \$25, 35 (subject to change after Aug 26)

**Artist Talk with Joseph C. Phillips, Jr. and Thomas Bakels**

Oct 19, post-show (free for same-day ticket holders)

Lost for decades, a landmark silent film lives again. Meticulously reconstructed, revered German auteur Ernst Lubitsch's *The Loves of Pharaoh* (1922) is returned to near-original form. Set in ancient Egypt, this monumental super-spectacle features lavish sets and costumes and a cast of thousands. Emil Jannings (winner of the first Academy Award for Best Actor) stars as the brutal pharaoh Amenes, who leads his country into war for the love of a Greek slave girl. The New York premiere of this stunning restoration is accompanied by the very special world premiere of a new score by Brooklyn-based composer Joseph C. Phillips Jr.—whose provocative, genre-bending work combines avant-garde classical, jazz, and big band music—to be performed live by his acclaimed 18-piece new music ensemble, Numinous. *The Loves of Pharaoh* is the premiere screening on the BAM Harvey Theater's new Steinberg Screen.

**Joseph C. Phillips Jr.** is an experimental composer whose music combines jazz and classical technique with the influence of film and visual arts. His work has been performed at the Merkin Concert Hall, the Renee Weiler Concert Hall at the Greenwich House Music School, the Merce Cunningham Dance Studios, the Steve Reich Festival at the Netherlands' Royal Conservatory of The Hague, the Tribeca New Music Festival, and the Brooklyn Spring Jazz and Pop Festival. Phillips is also the founder and conductor of **Numinous**, a unique ensemble of classical and jazz musicians that has performed at a wide variety of performing arts centers and music venues throughout New York. Numinous has released two studio albums under Phillips' direction—*The Music of Joseph C. Phillips Jr.* and *Vipassana*—with a third recording for New Amsterdam Records on the way.

**Thomas Bakels** is the founder of ALPHA-OMEGA digital GmbH, a post-production facility based in Munich, Germany specializing in film restoration. Bakels has overseen such prestigious projects as the restoration of Fritz Lang's dystopian sci-fi epic *Metropolis* and, most recently, Ernst Lubitsch's *The Loves of Pharaoh*.

For press information contact Gabriele Caroti, 718.724.8024 or [gcaroti@BAM.org](mailto:gcaroti@BAM.org).

Steinberg Screen at the BAM Harvey Theater is made possible by The Joseph S. and Diane H. Steinberg Charitable Trust.

**HOUSE / DIVIDED**

**New York Premiere**

inspired by *The Grapes of Wrath*  
The Builders Association  
Directed by Marianne Weems

Written by Moe Angelos and James Gibbs  
Sound design and composition by Dan Dobson  
Video design by Austin Switser  
Lighting design by Jennifer Tipton  
Co-Lighting design by Laura Mroczkowski  
Set design by John Cleater and Neal Wilkinson

**BAM Harvey Theater** (651 Fulton St)  
Oct 24—27 at 7:30pm  
Tickets: \$25, 35, 45, 60 (subject to change after Aug 26)

**Artist Talk with Marianne Weems and members of the company**  
Oct 25, post-show (free for same-day ticket holders)

The latest multimedia theater project from **The Builders Association**, *HOUSE / DIVIDED* uses digital media and live performances to tell contemporary stories from the recent mortgage crisis of foreclosure and eviction, juxtaposed with the westward journey of the Joad family of Steinbeck's Depression-era classic *The Grapes of Wrath*. Alternating between these stories from two distinct American eras, *HOUSE / DIVIDED* explores the changing meaning of home, homelessness, and place, both in the present and in the broader context of the American experience.

Founded in 1994 and directed by **Marianne Weems**, The Builders Association is a New York-based performance and media company that creates original productions based on stories drawn from contemporary life. The company uses the richness of new and old tools to extend the boundaries of theater, blending stage performance, text, video, sound, and architecture to tell stories about human experience in the 21st century. The Builders Association's Obie Award-winning shows have toured to major venues around the world. The company has created 12 productions with its signature synthesis of poetic video, sound, and live performance, including theater projects *Alladeen* (2003), *Super Vision* (2005), and *Continuous City* (2008) as part of the BAM Next Wave Festival. The Builders Association is one of the most active international touring experimental theater companies in America.

Co-produced by Wexner Center for the Arts at the Ohio State University  
Co-commissioned by BAM for the 2012 Next Wave Festival

*The Grapes of Wrath* © 1939 by John Steinbeck  
Copyright renewed, John Steinbeck 1967

For press information contact Joe Guttridge, 718.636.4129x4 or [jguttridge@BAM.org](mailto:jguttridge@BAM.org).

**Grupo Corpo**  
Choreography by Rodrigo Pederneiras

**Ímã**  
Music by + 2 (Moreno, Domenico, Kassin)  
Set design and lighting by Paulo Pederneiras

**New York Premiere**

Costume design by Freusa Zechmeister

**Sem Mim**

**US Premiere**

Music by Carlos Núñez and José Miguel Wisnik (on songs by Martín Codax)

Set design and lighting by Paulo Pederneiras

Costume design by Freusa Zechmeister

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Nov 1—3 at 7:30pm

Tickets: \$20, 35, 50, 65 (weekday); \$25, 40, 55, 75 (weekend) (subject to change after Aug 26)

Brazil's **Grupo Corpo** returns to BAM with two premiere works. Set to an experimental score by the Brazilian trio + 2, *Ímã* (magnet in Portuguese) features 21 dancers in colorful costumes on a bare stage. Moving in group dances that give way to solos, pairs, and new groupings, the dancers build an infectious energy. *Sem Mim* (Without Me) is based on the 13<sup>th</sup>-century song cycle *Sea of Vigo* by Martín Codax, whose lyrics reveal the voices of maidens weeping in the absence of their lovers from the coastal town of Vigo in western Spain. Longing to be reunited, the maidens would profess their sorrows to the sea and bathe in its waves. The dancers, dressed in tattooed unitards and driven by the rhythmic score, play with the interchange of calm and fury, like the ebb and flow of ocean waves.

Founded by Paulo Pederneiras in Belo Horizonte, Brazil in 1975, Grupo Corpo has received widespread acclaim for its vibrant dances in which choreography, lighting, sets, and costumes interplay. Brothers Paulo and **Rodrigo Pederneiras** (artistic director and choreographer, respectively), Fernando Velloso (set designer), Freusa Zechmeister (costume designer), and the 21-member dance company strive to meld the past, present, and future of their native land into an art that is unmistakably Brazilian. Making its fourth appearance at BAM, Grupo Corpo previously appeared as part of the 2002 and 2005 Next Wave Festivals and the 2008 Spring Season.

For press information contact 718.636.4129x1 or [press@BAM.org](mailto:press@BAM.org).

**Sans Objet**

**US Premiere**

Compagnie 111

Directed by Aurélien Bory

Artistic collaboration by Pierre Rigal

Robot operation and programming by Tristan Baudoin

Composition by Joan Cambon

Lighting design by Arno Veyrat

Sound design by Stéphane Ley

Costume design by Sylvie Marcucci

With Olivier Alenda and Olivier Boyer

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Nov 9 & 10 at 7:30pm

Tickets: \$25, 40, 55, 70 (weekday); \$25, 40, 60, 80 (weekend)  
(subject to change after Aug 26)



Testing human limitations against man-made machinations, *Sans Objet* pits the human body against technology in the form of a looming robotic arm at centerstage. Its robot head slowly appears, telegraphing an unmistakable sentience as it looks out at the audience. Two men in suits appear, and soon enough, their acrobatic movements are in tandem with the robot: a real-life prototype produced by the automotive industry in the 1970s and an object director **Aurélien Bory** has called “the receptacle and the mirror for our projections.” From the moment the robot is unveiled to the shattering climax, man and machine alternately wrestle and toy with one another in a power struggle awash with physicality, playfulness, unexpected beauty, and eventually, a foreboding mechanical dominance, forcing contemporary society to reinvestigate its ideas about relationships between humans and industrial growth.

Aurélien Bory founded **Compagnie 111** in 2000 in Toulouse, France. Building on a background in juggling, Bory currently develops a highly physical form of theater that crosses genres incorporating theater, circus, dance, visual arts, and music. His recent works include *Géométrie de caoutchouc* (2011), *Sans objet* (2009) and *Les sept planches de la ruse* (2007). Bory and Compagnie 111 last appeared at BAM with *Les sept planches de la ruse* (2008 Next Wave).

For press information contact Sarah Garvey, 718.636.4129x7 or [sgarvey@BAM.org](mailto:sgarvey@BAM.org)

*Sans Objet*'s tour to BAM received support from the Convention Institut Français-Région Midi-Pyrénées

Coproduction TNT-Théâtre National de Toulouse Midi-Pyrénées, Théâtre Vidy-Lausanne E.T.E, Théâtre de la Ville-Paris, La Coursive-Scène nationale La Rochelle, Agora-Pôle national des arts du cirque de Boulazac, Le Parvis-Scène nationale Tarbes-Pyrénées. With the help of London International Mime Festival.

Compagnie 111 - Aurélien Bory is funded by Ministère de la Culture et de la Communication- Direction Régionale Midi-Pyrénées, Région Midi-Pyrénées and City of Toulouse, and receives the support of Conseil Général de la Haute-Garonne. Compagnie 111 - Aurélien Bory receives project development support from Fondation BNP Paribas. Compagnie 111 – Aurélien Bory is an associate artist of Le Grand T, Scène conventionnée Loire Atlantique/Nantes.

### ***Donka: A Letter to Chekhov***

**New York premiere**

Written and directed by Daniele Finzi Pasca

Creative direction by Antonio Vergamini

Creative associate Julie Hamelin

Musical composition and orchestration by Maria Bonzanigo

Set design by Hugo Gargiulo

Costume design by Giovanna Buzzi

Lighting design and choreography by Daniele Finzi Pasca

Sound design and choreography by Maria Bonzanigo

Video design by Roberto Vitalini

Make-up design by Chiqui Barbé

**BAM Harvey Theater** (651 Fulton St)

Nov 14—17 at 7:30pm

Nov 18 at 3pm

Tickets: \$25, 40, 55, 75 (subject to change after Aug 26)

**Next Wave Talk: On Chekhov**

A panel discussion with Russian-American fiction authors  
Anya Ulinich, Ellen Litman, Irina Reyn, and Lara Vapnyar  
Nov 18 at 12:30pm  
Fisher Hillman Studio  
Tickets: \$15 (\$7.50 for Friends of BAM)

Internationally renowned circus artist **Daniel Finzi Pasca**, creator and director of large-scale works for Cirque de Soleil and the 2006 Winter Olympics, brings his imagistic love letter to Anton Chekhov to the Harvey Theater, site of many heralded performances of the iconic Russian playwright's work. Inspired by Chekhov's own life-long fascination with the world of performance, Finzi Pasca draws more from the author's life than his literary oeuvre, using "cinematic vignettes to glimpse the parallel lives of Chekhov: playwright and doctor; fisherman and fiction writer; lover and census gatherer; traveler and observer of the human heart as it soars and falls" (*Irish Times*). In this deeply personal homage from one artist to another, Finzi Pasca uses his creative medium's tools of shadow play, juggling, clowning, and aerial dances to, in his own words, give "shape to the silences contained in the notes of [Chekhov's] diaries" and create "images from his annotations."

Director, author, choreographer, and clown Daniele Finzi Pasca was born in Lugano, Switzerland in 1964. In 1983, he moved to India, where he worked as a volunteer looking after the sick. Upon returning to Switzerland, Finzi Pasca's lifelong fascination with clowning led him to establish Teatro Sunil and to co-create with Maria Bonzanigo the theatrical technique known as "teatro della carezza." Subsequent career highlights include *Icaro*, a monologue he interpreted and performed for more than 20 years in six different languages around the world; the creation of 25 shows with Teatro Sunil; and writing and directing *Nomade* and *Rain* for Cirque Eloize. The success of *Rain* on Broadway (2005) led to a Cirque de Soleil commission to write and direct *Corteo*; in 2006, Finzi Pasca created and directed the closing ceremony for the 2006 Winter Olympics in Torino. In 2009, along with Julie Hamelin, he co-founded Inlevitas, a company for the development of new film and opera projects. Moscow's Chekhov International Theatre Festival commissioned Finzi Pasca to create a work celebrating the 150<sup>th</sup> anniversary of Chekhov's birth; *Donka: A Letter to Chekhov* premiered on January 29, 2010 at Moscow's Mossovet Theatre. In 2011, he united Teatro Sunil and Inlevitas under the umbrella of Compagnia Finzi Pasca, alongside long-time collaborators Antonio Vergamini, Hugo Gargiulo, Julie Hamelin, and Maria Bonzanigo. For more information, visit [donkashow.com](http://donkashow.com), [finzipasca.com](http://finzipasca.com), and [danielefinzipasca.com](http://danielefinzipasca.com).

For press information, contact Adriana Leshko, 718.724.8021 or [aleshko@BAM.org](mailto:aleshko@BAM.org).

Renova is the major sponsor of *Donka: A Letter to Chekhov*

A production of Compagnia Finzi Pasca and Chekhov International Theatre Festival in co-production with Théâtre Vidy-Lausanne.

### ***Roman Tragedies***

Toneelgroep Amsterdam  
Directed by Ivo van Hove

### **US Premiere**

**BAM Howard Gilman Opera House** (30 Lafayette Ave)  
Nov 16 at 6pm; Nov 17 & 18 at 3pm  
Tickets: \$70 (general admission) (subject to change after Aug 26)

**Next Wave Talk: *On Shakespeare's Rome with James Shapiro***

Nov 17 at 1pm

BAM Hillman Attic Studio

Tickets: \$15 (\$7.50 for Friends of BAM)

In Dutch with English titles

Visionary director **Ivo van Hove** returns to BAM, transforming the Howard Gilman Opera House into a modern-day Roman amphitheater in this groundbreaking production comprising Shakespeare's three Roman tragedies: *Julius Caesar*, *Anthony and Cleopatra*, and *Coriolanus*. Staged as one continuous, five-hour performance, *Roman Tragedies* encourages audience members to move around the space, get a drink or a snack at the on-stage bar, and follow characters as the action unfolds in a contemporary arena of video screens and tickertape newsfeeds. *Roman Tragedies* premiered in June 2007, at the Holland Festival and has since appeared in cities around the globe including London, Montreal, and Quebec.

Van Hove began his career as a stage director in 1981, producing and directing plays he wrote himself before working with various esteemed theater companies and becoming general director of **Toneelgroep Amsterdam** in 2001. He has received many accolades, including an Obie Award for Best Production for *More Stately Mansions*. Toneelgroep Amsterdam produces contemporary international theater from its home base, the Amsterdam Stadsschouwburg. As the Netherlands' largest repertory company, it holds a prominent place in the Dutch capital's international cultural scene. BAM previously presented the van Hove-directed productions *Cries and Whispers* (2011 Next Wave) and the Obie-winning *Hedda Gabler* (2008 Next Wave).

For press information contact Sarah Garvey, 718.636.4129x7 or [sgarvey@BAM.org](mailto:sgarvey@BAM.org).

***Trojan Women (After Euripides)***

**New York Premiere**

Created and performed by SITI Company

Directed by Anne Bogart

Adapted by Jocelyn Clarke

Music composed by Christian Frederickson

Lighting design by Brian H Scott

Costume design by Melissa Trn

Scenic design by James Schuette

**BAM Harvey Theater** (651 Fulton St)

Nov 28—Dec 1 at 7:30pm; Dec 2 at 3pm

Tickets: \$20, 30, 40, 50 (weekdays); \$20, 35, 50, 65 (weekends)

(subject to change after Aug 26)

***On Truth (and Lies) in Greek Tragedy***

Anne Bogart with Simon Critchley

Dec 13 at 7pm

Fisher Hillman Studio

Tickets: \$15 (\$7.50 for Friends of BAM)

## **The 2012 Richard B. Fisher Next Wave Award honors Anne Bogart and the SITI Company production of *Trojan Women (After Euripides)***

“...essential viewing for anyone interested in the conversation between timeless texts and modern theatrical practice.”—*Variety*

One of history's most personal and powerful antiwar statements, *Trojan Women*, written by Euripides in 451 BCE, is brought to vital life in a propulsive new staging by acclaimed director Anne Bogart and SITI Company. The play, which takes place amid the wreckage of Troy after a 10-year siege by the Greeks, centers on four women: Queen Hecuba of Troy, her daughter Cassandra, and her daughters-in-law Andromache and Helen of Troy. As they await their fate under the Greek captors who infiltrated their city while Troy celebrated a perceived victory, these women—caught between past horrors and future dread—embody the human consequence of war. Bogart, who premiered this work at the Getty Villa in Los Angeles in September 2011, engages directly with conventional wisdom that paints this ancient play as plotless and featuring, in her own words, “a bunch of women in rags screaming.” Under Bogart's nimble and imaginative direction, and anchored by Jocelyn Clarke's highly modernized adaptation and a quartet of exceptional performances, *Trojan Women (After Euripides)* approaches the tale from a contemporary perspective, mining the universal struggle to move forward in the face of tragic, crippling loss.

Anne Bogart is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a professor at Columbia University where she runs the graduate directing program. SITI Company was built on the bedrock of ensemble and believes that, through the practice of collaboration, a group of artists working together over time can have a significant impact upon contemporary theater and the world at large. Through performances, educational programs, and collaborations with other artists and thinkers, SITI Company challenges the status quo and trains to achieve artistic excellence in every aspect of its work, as well as offer new ways of seeing and being as both artists and global citizens. SITI Company is committed to providing a gymnasium for the soul where the interaction of art, artists, audiences, and ideas inspire the possibility for change, optimism, and hope.

### About the 2012 Richard B. Fisher Next Wave Award

Behind great arts presenters are great supporters, and few of BAM's friends have deserved that title more than Richard B. Fisher (1936-2004). A visionary in both professional and philanthropic endeavors, Dick championed the creation of a strong endowment to enable BAM to continue presenting its signature groundbreaking programming, even in difficult times. As Chairman of the BAM Endowment Trust from 1992-2004, Dick shared financial expertise from years as president, chairman, and chairman emeritus of Morgan Stanley, and he guided investments as pledges grew to \$50 million. The doubling of the endowment in 2004 may be largely credited to a leadership challenge grant from Dick and his wife, Jeanne Donovan Fisher, which in turn inspired support from other donors. Dick's generosity throughout his life continued even with his passing in the form of a landmark bequest. To honor Dick's friendship to BAM and recognize the legacy of progressive arts presentations he helped ensure in Brooklyn, where he and Emily H. Fisher raised their family, BAM inaugurated the annual Richard B. Fisher Next Wave Award in 2006. Each year, members of the Fisher family help BAM select the engagement that best exemplifies Dick's forward-thinking ethos and passion for the arts, using this opportunity to celebrate Richard B. Fisher in perpetuity. Past recipients have included Pina Bausch, Charles Mee, Bill T. Jones, Robert Wilson, Mark Morris, and Kronos Quartet.

The 2012 Richard B. Fisher Next Wave Award honors Anne Bogart and the SITI Company production of *Trojan Women (After Euripides)*. The Richard B. Fisher Award Ceremony will take place on stage prior to the opening night performance of the engagement. BAM President Karen Brooks Hopkins will present the Fisher Award—a beautifully designed walking stick by Fort Greene sculptor/designer Chris

Gullian, who drew his inspiration from Dick's interests and the architecture of BAM's Peter Jay Sharp Building—to Anne Bogart, artistic director of SITI Company.

For press information, contact Adriana Leshko, 718.724.8021 or [aleshko@BAM.org](mailto:aleshko@BAM.org).

The 2012 Richard B. Fisher Next Wave Award honors Anne Bogart and the SITI Company production of *Trojan Women (After Euripides)*.

SITI Company's production of *Trojan Women* was commissioned by the J. Paul Getty Museum and first presented at the Getty Villa in Los Angeles, California, in September, 2011

## ***Red Hot + Cuba!***

## **New York Premiere**

Music direction by Andres Levin and CuCu Diamantes

**BAM Howard Gilman Opera House** (30 Lafayette Ave)

Nov 30 & Dec 1 at 8pm

Tickets: \$25, 40, 55, 70 (subject to change after Aug 26)

The Red Hot series returns to BAM with *Red Hot + Cuba!*, two-nights of exceptional performances from established legends and emerging Cuban and Cuban-American musicians. The engagement celebrates Cuba's diverse musical heritage and showcases its contemporary scene. Artists include Alexander Abreu, CuCu Diamantes, Kelvis Ochoa, David Torrens, and Carlos Varela, with a complete lineup to be announced this summer.

BAM's previous Red Hot productions include *Red Hot + RIOT! Live: The Music and Spirit of Fela Kuti* (Next Wave 2006); *Red Hot + Rio 2: The Next Generation of Samba Soul* (Next Wave 2008); and *Red Hot + New Orleans* (Next Wave 2010).

*Red Hot + Cuba!* recognizes World Aids Day on December 1.

**Andres Levin** is a Grammy-winning record producer, band leader, filmmaker, and philanthropist. With Cuban-American Grammy-nominated singer and filmmaker **CuCu Diamantes**, he founded the band Yerba Buena. Levin has produced and written for music greats including Chaka Khan, Caetano Veloso David Byrne, Natalie Merchant, and others, and he won a 2009 Grammy Award for his production of the *In the Heights* cast recording. In 2010, Levin produced and curated *Celebrate Brooklyn Presents Field of Dreams (Un Mundo Nuevo)* in Prospect Park, along with the Bruce High Quality Foundation. Levin and Diamantes are the founders of Music Has No Enemies, a nonprofit organization designed to encourage and promote philanthropy in the entertainment industry.

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

*Red Hot + Cuba!* is part of *Diverse Voices at BAM* sponsored by Time Warner, Inc.

Produced by BAM

Co-produced with Paul Heck/The Red Hot Organization & Andres Levin/Music Has No Enemies

## ***love fail***

## **New York Premiere**

Composed and directed by David Lang

## Anonymous 4

Stories by Lydia Davis

Words by David Lang, after Marie de France, Gottfried von Strassburg, Sir Thomas Malory, Beroul, Thomas of Britain, Beatrice de Dia, and Richard Wagner

Set and video design by Jim Findlay

Lighting design by Jennifer Tipton

Costume design by Suzanne Bocanegra

Additional design elements by Jeff Sugg

**BAM Harvey Theater** (651 Fulton St)

Dec 6—8 at 7:30pm

Tickets: \$20, 30, 40 (subject to change after Aug 26)

### **Artist Talk with David Lang**

Dec 7, post-show (free for same-day ticket holders)

*love fail*—featuring pioneering legendary vocal ensemble Anonymous 4—collides fragments from various retellings of the Tristan and Isolde story with details from more modern relationships in this evening-length meditation on love. Intercut with stories by MacArthur prize-winning author Lydia Davis and with additional texts by acclaimed composer David Lang, the piece honors Anonymous 4's longstanding commitment to medieval music within an intricate and completely modern context.

**David Lang** is the recipient of the 2008 Pulitzer Prize in music for *the little match girl passion*, commissioned by Carnegie Hall for the vocal ensemble Theater of Voices, directed by Paul Hillier. According to *The New Yorker*, "...Lang, once a postminimalist enfant terrible, has solidified his standing as an American master." One of America's most honored composers, his recent works include *reason to believe*, for Trio Mediaeval and the Norwegian Radio Orchestra; *death speaks*, for Shara Worden, Bryce Dessner, Nico Muhly, and Owen Pallett; *writing on water* for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; and *the difficulty of crossing a field*, a fully staged opera for Kronos Quartet. Lang is co-founder of Bang on a Can with composers Michael Gordon and Julia Wolfe; their BAM commissions have also included *The New Yorkers* (2003 Next Wave) and *Lost Objects* (2004 Next Wave).

Renowned for its unearthly vocal blend and uncanny ensemble singing, **Anonymous 4** combines historical scholarship with contemporary performance intuition to create its magical sound. The ensemble has performed throughout North America, Europe, and Asia, including appearances at Tanglewood, Wolf Trap, BBC Proms, Edinburgh Festival, and the Brisbane Biennial. The group's 18 recordings on Harmonia Mundi USA include medieval, contemporary, and American music and have sold nearly two million copies worldwide. Works have been commissioned for the group by John Tavener, Steve Reich, and Richard Einhorn. *love fail* marks Anonymous 4's BAM debut.

For press information contact 718.636.4129x1 or [press@BAM.org](mailto:press@BAM.org)

Produced by Beth Morrison Projects.

Commissioned by the Brooklyn Academy of Music's 2012 Next Wave Festival, The International Festival of Arts & Ideas, The John F. Kennedy Center Abe Fortas Memorial Fund, The Center for the Art of Performance at UCLA, The Wake Forest University / Secret Artists Series, and Hancher Performances at the University of Iowa

## ***Faust: A Love Story***

**US premiere**

Inspired by Goethe  
Vesturport Theatre and Reykjavík City Theatre  
Directed by Gisli Örn Gardarsson

Written by Bjorn Hlynur Haraldsson, Gisli Örn Gardarsson, Nina Dogg Filippusdottir, Vikingur Kristjansson, Carl Grose  
Music by Nick Cave, Warren Ellis  
Set design by Axel Johannesson  
Costume design by Filippia Elisdottir  
Lighting design by Thordur Orri Petursson  
Sound design by Thorbjorn Knudsen, Frank Hall  
Make up design by Sigríður Rosa Bjarnadottir

**BAM Harvey Theater** (651 Fulton St)  
Dec 12-15 at 7:30pm; Dec 15 at 2pm; Dec 16 at 3pm  
Tickets: \$25, 40, 55, 75 (subject to change after Aug 26)

**Artist Talk with Vesturport Theatre company**  
Dec 13, post-show (free for same-day ticket holders)

“Amongst the world’s most dazzling troupes.” —*The Guardian* (UK)

Iceland’s Vesturport Theatre returns to BAM with a visceral, darkly humorous, circus-inspired reimagining of Goethe’s classic tale of all-consuming desire. Set in a nursing home at holiday time, director **Gísli Örn Gardarsson**’s production centers on Johann, a senior resident and once-famous actor who has played all the star roles except Goethe’s Faust. His nurse, Greta, enables him in a kind of Faust fantasia wherein Johann, on the verge of taking his own life, is rescued by the demon Mephisto, who bets God he can keep Johann/Faust from His clutches by fulfilling the old man’s wish for the glories of youth and love. Music by longtime Vesturport collaborators Nick Cave and Warren Ellis is harnessed to the company’s trademark physicality, including a high-flying act performed above a vast net stretched over the audience in a production *Time Out London* praised for its “rare and great...marriage of script and spectacle.”

**Vesturport Theatre** was founded in 2001 by, among others, Gardarsson, Nína Dögg Filippusdóttir, Björn Hlynur Haraldsson, and Víkingur Kristjánsson and quickly established itself as one of Iceland’s and Europe’s most inventive award-winning theater and film companies. Vesturport’s productions include *Romeo and Juliet*, *Woyzeck*, *Dubble Dusch*, *Love the Musical*, and *Metamorphosis*. Vesturport has produced three feature films: *Children*, *Parents*, and *Brim* (based on Vesturport’s play of the same title). In 2011, the company received the prestigious Europe Theatre Prize; past honorees have included Peter Brook, Pina Bausch, Robert Lepage, and Harold Pinter. Vesturport Theatre had its US premiere at BAM with *Woyzeck* (2008 Next Wave) and returned two years later with *Metamorphosis* (2010 Next Wave). For more information, visit [vesturport.com](http://vesturport.com).

For press information contact Adriana Leshko, 718.724.8021 or [aleshko@BAM.org](mailto:aleshko@BAM.org).

Leadership support for *Faust: A Love Story* provided by The Barbro Osher Pro Suecia Foundation

Co-produced by Theatre im Pfalzau

## ***Where (we) Live***

Sō Percussion

Directed by Ain Gordon

## **New York Premiere**

Sound design by Lawson White

Lighting design by Aaron Copp

Video by Martin Schmidt

**BAM Harvey Theater** (651 Fulton St)

Dec 19—22 at 7:30pm

Tickets: \$20, 30, 40 (subject to change after Aug 26)

Acclaimed ensemble **Sō Percussion** explores the idea of home with *Where (we) Live*. This collaborative work, directed by **Ain Gordon**, invites artistic colleagues working in different mediums into Sō's creative "home," allowing their own ideas and work to change the process: Grey McMurray (itsnotyouitsme, Knights on Earth) writes poignant, personal songs; Martin Schmidt's videos show the quirky and un-noticed beauty in our homes; Emily Johnson delivers secret instructions to the performers onstage. Each night a new additional guest will appear onstage with Sō Percussion, elevating the risks and exhilaration of live performance to a greater degree.

*Where (we) Live* is Sō Percussion's third evening-length production, following *Music For Trains*, a site-specific work in southern Vermont's train stations, and *Imaginary City*, an exploration of the universal in city life (commissioned for the 2009 Next Wave Festival).

Since coming together at the Yale School of Music in 1999, the members of Sō Percussion have been creating music that is by turns raucous, touching, barbarous, and heartfelt. Committed to the belief that percussion instruments can communicate all the extremes of emotion and musical possibility, Sō Percussion creates a sound that is not easy to define. Called "astonishing and entrancing" by *Billboard* and "brilliant" by *The New York Times*, the Brooklyn-based quartet's innovative work runs the gamut, from classics (Steve Reich's *Drumming*), to new commissions (David Lang's *the so-called laws of nature*), to original music (group member Jason Treuting's *Amid the Noise*). Sō Percussion has performed at the Lincoln Center Festival, Carnegie Hall, Stanford Lively Arts, and the Cleveland Museum of Art, and has toured internationally to Russia, Australia, Italy, Germany, and Ukraine. The ensemble is committed to mentoring young artists; its members are co-directors of a new percussion department at the Bard College Conservatory of Music. They also founded an annual Sō Percussion Summer Institute on the campus of Princeton University. Sō Percussion has appeared previously at BAM in a *Brooklyn Next* student performance (2007 Spring Season) and with *Imaginary City*.

Ain Gordon is a multiple Obie Award-winning playwright, director, and actor whose work has been produced by Soho Repertory Theater, Dance Theater Workshop, PS122, Dance Place (Washington, DC), and Jacob's Pillow Dance Festival, among others. In 1993, Gordon directed and wrote original text for Bebe Miller's *Nothing Can Happen Only Once*, which premiered at the Wexner Center in Ohio. He collaborated with David Gordon on *The Family Business* (1993) and *Punch and Judy Get Divorced* (1996). Gordon authored *Wally's Ghost* (1996, Soho Rep), *Private Ghosts—Public Stories* (2002, Soho Rep), *In This Place...* (2009, Irondale Center), and *A Disaster Begins* (2009, HERE Arts Center). He is a two-time NYFA Playwriting Fellow.

For press information contact 718.636.4129x1 or [press@BAM.org](mailto:press@BAM.org).



## ***When Past & Future Collide***

### ***Paris 1919***

Music by John Cale

Performed by the Wordless Music Orchestra

### **New York Premiere**

### ***Life Along the Borderline: A Tribute to Nico***

Curated by John Cale

### **US Premiere**

### **BAM Howard Gilman Opera House** (30 Lafayette Ave)

Jan 16 at 8pm (*Life Along the Borderline: A Tribute to Nico*)

Jan 18 & 19 at 8pm (*Paris 1919*)

Tickets: \$20, 40, 65 (Jan 16 & 18); \$20, 40, 60, 80 (Jan 19)

(subject to change after Aug 26)

In a unique three-night Next Wave Festival engagement featuring two productions, **John Cale** returns to BAM to perform the seminal work *Paris 1919*, and present a curated evening in celebration of Velvet Underground vocalist Nico.

Cale's 1973 album, *Paris 1919*, is an orchestral art-pop landmark—one of the most beautiful recordings of his long and wide-ranging career. Inspired by the Treaty of Versailles, *Paris 1919* has been cited as Cale's most personal work, a meditation on loss and introspective yearning. Cale and his band are joined by the 20-piece **Wordless Music Orchestra**—under conductor Jeffrey Milarsky—and will perform the record in its entirety, followed by additional music from Cale's repertoire on January 18 and 19. Of Cale's 2010 performance of the album at UCLA's Royce Hall, the *Los Angeles Times* said, "...he brought the album home in a tender, seemingly heartfelt performance that demonstrated how interested in melody this veteran noisemaker remains."

*Life along the Borderline: A Tribute to Nico* is a one-night-only, multi-artist celebration of the legendary late singer, Andy Warhol protégé, and actress whose recording debut was the classic 1967 album *The Velvet Underground & Nico*. In addition to Cale's work with Nico and the Velvet Underground, he contributed to her 1967 solo debut, *Chelsea Girl*, provided arrangements for 1969's *Marble Index*, and produced several of her 70s solo records, *Desertshore* and *The End*, as well as 1985's *Camera Obscura*. Artists participating in *Life Along the Borderline* will soon be announced.

Welsh violist, pianist, composer, and singer John Cale's singular career began in contemporary classical music, where he was mentored by Aaron Copland and worked with John Cage and minimalists Terry Riley and La Monte Young in the 60s. He co-founded the influential band Velvet Underground along with Lou Reed. In addition to his recordings with the Velvet Underground, Cale has released numerous solo albums, including his most recent EP, *Extra Playful* (2011). Cale has produced seminal recordings including the Stooges 1969 debut, Patti Smith Band's *Horses* (1975), Squeeze's 1978 debut, and albums by Happy Mondays, Alejandro Escovedo, Siouxsie & the Banshees, Jesus Lizard, Modern Lovers, and Medaevel Baebes, among many others. He has also written scores for films including *American Psycho* and *Basquiat*, and his cover of Leonard Cohen's "Hallelujah" was featured in the film *Shrek*. Cale was named an officer of the Order of the British Empire in 2010, and created an audio/video installation for the Wales Pavilion at the 2010 Venice Biennale of Art. Never one to be satisfied with the status quo, Cale is riding a wave of experimentalism with a re-mix project featuring collaborations with a new breed of electronic artists including Actress, Maria Minerva, and Tim Hecker as a precursor to his forthcoming full-length studio album. Cale

appeared at BAM's 1989 Next Wave Festival in *Songs for Drella—A Fiction*. For more information, visit [john-cale.com](http://john-cale.com)

The Wordless Music Orchestra is the house band of New York City's Wordless Music series, which was founded by non-musician Ronen Givony in 2006 and has since presented dozens of concerts in churches, museums, nightclubs, and out of doors, pairing artists from the worlds of classical, electronic, and rock music. Comprising some of New York's most omnivorous young musicians and members of groups such as Ensemble Signal, Alarm Will Sound, ACME, and Bang on a Can, the orchestra presented its first concerts in January 2008 under conductor Brad Lubman with the US premiere of composer and Radiohead guitarist Jonny Greenwood's *Popcorn Superhet Receiver*. In 2009, they performed the New York premiere of Arvo Pärt's Symphony No. 4 (*Los Angeles*) under conductor Jeffrey Milarsky, and appeared in 2010 as part of Lincoln Center's White Light Festival with world premiere compositions for orchestra and voices by Kjartan Sveinsson and Jónsi Birgisson of Sigur Rós with his partner, Alex Somers—again under the baton of Jeffrey Milarsky. Wordless Music Orchestra's recent projects include a unique collaboration with visual artist Dominique Gonzalez-Foerster for Gavin Bryars' *The Sinking of the Titanic* (performed at the Guggenheim Museum rotunda in 2011) and a mini-tour with Tyondai Braxton—to Alice Tully Hall, the Library of Congress in Washington, DC, and Walker Art Center in Minneapolis—to perform new works and world premiere arrangements from Braxton's *Central Market* in addition to music by John Adams, Louis Andriessen, and composer/conductor Caleb Burhans. For further information, please visit [wordlessmusic.org](http://wordlessmusic.org)

For press information contact Sandy Sawotka, 718.636.4190 or [ssawotka@BAM.org](mailto:ssawotka@BAM.org).

### **BAMcinématek**

BAMcinématek at BAM Rose Cinemas is an acclaimed repertory film program presenting retrospectives, festivals, and series, often accompanied by special guests and events. This season, as part of BAM's 150<sup>th</sup> anniversary celebration, BAMcinématek celebrates nine decades of Brooklyn film history with *Brooklyn Close-Up*, a monthly film series. From Carroll Gardens to Coney Island, from *The Landlord* to Harold Lloyd's *Speedy*, this program showcases how the county of kings has inspired filmmakers since the silent era. Following each film, Brooklyn Brewery offers a free beer tasting, including samples of its anniversary brew, BAMboozle.

Wall Street Journal is the Title Sponsor of BAM Rose Cinemas and BAMcinématek

### **BAMcafé Live**

BAMcafé Live showcases renowned and emerging artists on Friday and Saturday nights at BAMcafé, featuring some of the best jazz, R&B, world beat, pop, and experimental music from Brooklyn and beyond. Fall highlights include Leon Ware (Sep 29), Doc Israel (Oct 19), Heloise & The Savoir Faire (Oct 26), and Tre & The Revelations (Dec 15). The BAMcafé Live All-Stars series will continue with performances by Eisa Davis (Sep 28) and Arturo O'Farrill (Oct 5). Events have no cover charge and no drink minimum. Doors open at 8pm, with happy hour on select Fridays & Saturdays from 6—8pm; music usually begins at 9pm (visit [BAM.org](http://BAM.org) for details).

ConEdison is the BAMcafé Live sponsor. Programming in BAM Lepercq Space supported by The Lepercq Foundation. BAMcafé Live received endowment support from the BAM Fund to Support Emerging and Local Musicians.

### **Get It Out There: Comedy by BAM & IFC**

In April 2012, BAM and IFC joined forces to present a new comedy showcase that allows comics to experiment recklessly with humor while causing only minimal harm to themselves and others. Each event features a handful of emerging comics testing out fresh material and probing the depths of their

twisted souls for new forms of funny. Lineups will be announced closer to future performance dates: Jun 27, Sep 12, Oct 3, Nov 7, and Dec 5. At BAMcafé, free of charge, no drink minimum.

### **BAM Education & Humanities programs**

#### ***Unbound: Literary Series with Greenlight Bookstore***

BAM launches *Unbound*, a unique literary series presented in partnership with independent Brooklyn favorite Greenlight Bookstore celebrating contemporary books and authors from across the literary spectrum. Attendees receive 25% discount on featured books.

#### **Andrew Zolli**

With Malcolm Gladwell, Jad Abumrad, and other special guests

Sep 18 at 7:30pm

BAM Howard Gilman Opera House

Tickets: \$20

Andrew Zolli is joined by bestselling author Malcolm Gladwell, radio host Jad Abumrad, and other special guests to discuss resilience, the emerging field of study explored in Zolli's new book, *Resilience: Why Things Bounce Back*. Uncovering the hidden interconnectedness of both natural and man-made failures, Zolli shares paradigm-shifting lessons in recreating stability in our increasingly volatile world.

#### **Orhan Pamuk**

Oct 16 at 7:30pm

BAM Harvey Theater

Tickets: \$20

The Nobel Prize-winning writer Orhan Pamuk (*Snow, My Name is Red*) comes to BAM for the official New York launch of his newly translated second novel, *Silent House* (to be released Oct 9). Published in his native Turkey in 1983, this moving story—about a family gathering that occurs the summer before the Turkish military coup of 1980—has never been published in English.

#### **Gary Shteyngart Roast**

With Kurt Andersen, Jay McInerney, Sloane Crosley, and others to be announced.

Hosted by John Wesley Harding

Nov 20 at 7:30pm

BAM Harvey Theater

Tickets: \$20

In celebration of the 10<sup>th</sup> anniversary of Gary Shteyngart's debut novel, *The Russian Debutante's Handbook*, *Unbound* hosts a Friars Club-style roast in which Shteyngart's friends and colleagues take shots at the beloved and critically acclaimed author of *Absurdistan* and *Super Sad True Love Story*.

#### ***On Truth (and Lies)***

***On Truth (and Lies)*** is a new conversation series, co-presented with the Onassis Cultural Center NY and led by Simon Critchley, one of today's leading contemporary philosophers. Encouraging audiences to leave their convictions at the coat check and explore the ambiguity of reality, the series joins prominent artists from various disciplines to explore truth in art, literature, and theater.

Simon Critchley is the Hans Jonas Professor at the New School for Social Research and the moderator of the popular *New York Times* philosophy series "The Stone." He has published over a dozen books, including *Infinitely Demanding*, *On Humor*, *Impossible Objects*, *The Book of Dead Philosophers*, and, most recently, *The Faith of the Faithless*.

Fisher Hillman Studio (321 Ashland Pl)  
Tickets: \$15 (\$7.50 for Friends of BAM)

***On Truth (and Lies) in Art***

Pierre Huyghe and Liam Gillick

Sep 27 at 7pm

Critchley is joined by French visual artist Pierre Huyghe and conceptual British artist Liam Gillick to discuss truth and illusion in art. When we think about the links between the art world and contemporary finance capitalism, then what possible claim to truth can art make?

***On Truth (and Lies) in Literature***

Tom McCarthy

Oct 18 at 7pm

Is fiction a true representation of our commonly shared world? Critchley is joined by English novelist Tom McCarthy—the celebrated author of *Remainder*, *Men in Space*, and *C*, which was shortlisted for the Man Booker Prize in 2010—to discuss truth in the novel, from the canonical works of Cervantes and Joyce to present-day literature.

***On Truth (and Lies) in Greek Tragedy***

Anne Bogart

Dec 13 at 7pm

Legendary theater director Anne Bogart joins Critchley to discuss how truth and deception are revealed in tragedy. Bogart has ventured into the world of tragedy in several works, including *Orestes*, *Antigone*, and this season's production of *Trojan Women*. She is the artistic director of SITI Company, which she founded with Japanese director Tadashi Suzuki in 1992, and a professor at Columbia University.

**Iconic Artist Talks**

As part of BAM's 150th anniversary celebration, iconic artists examine the evolution of their work at BAM over the years, referencing onscreen projections of original performance footage and images from the BAM Archives.

Tickets: \$20 (\$10 for Friends of BAM)

**Iconic Artist Talk: Philip Glass**

Followed by a screening of *Einstein on the Beach: The Changing Image of Opera* (1985)

Sep 12 at 7pm

BAM Rose Cinemas

From his initial performance with Mabou Mines in 1976 to this season's historic Next Wave revival of *Einstein on the Beach*, legendary composer Philip Glass reflects on his extraordinary legacy at BAM. Through his operas, symphonies, scores, and compositions for his own ensemble, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his time.

**Iconic Artist Talk: Pina Bausch Legacy**

Tanztheater Wuppertal Pina Bausch

Pina Bausch Foundation

Oct 25 at 7pm

BAMcafé

Since its premiere in 1984, Tanztheater Wuppertal Pina Bausch has made BAM its exclusive New York home. This very special talk introduces New York audiences to the work of the Pina Bausch Foundation and its archive project. Members of Tanztheater Wuppertal and the Pina Bausch Foundation discuss the challenge of using archival materials to reconstruct performances and give new life to Bausch's oeuvre in the wake of her passing.

### ***Brooklyn Literary Mash-Up***

Dec 10 at 7:30pm

BAM Fishman Space (321 Ashland Pl)

Tickets: \$20

The *Brooklyn Literary Mash-Up* celebrates the multifarious literary voices of Brooklyn over the past 150 years, mixing excerpts of work from classic writers like Walt Whitman to contemporary voices like Touré. Members of the new Brooklyn International Theater company use music, projected images, spoken word, and movement to bring these glittering words to life. Curated and directed by Brooklyn filmmaker Nelson George with *Def Poetry Jam* co-producer Danny Simmons, the *Brooklyn Literary Mash-Up* is a cynical, and humorous tribute to Kings County.

Leadership support for *Brooklyn Literary Mash-Up* provided by Steve Tisch, Laurie Tisch, and Lizzie and Jonathan Tisch, in memory of their father, Preston Robert-Tisch.

### **Next Wave Talks:**

#### ***On Ionesco***

A panel discussion with Emmanuel Demarcy-Mota, Edward Albee, Israel Horovitz, and Marie-France Ionesco

Moderated by Tom Bishop, Florence Gould Professor of French Literature, NYU

Oct 5 at 5pm, free

Hosted by La Maison Française at Rosenthal Pavillion, NYU's Kimmel Center

Widely considered a pioneer of the Theatre of the Absurd, Eugene Ionesco has been called the "Shakespeare of the Absurd." In conjunction with Emmanuel Demarcy-Mota's Next Wave presentation of *Rhinoceros*, the acclaimed director is joined by Edward Albee, Israel Horowitz, and Ionesco's daughter Marie-France Ionesco for a panel discussion about the dramatist's work and the absurdist sensibility.

#### ***On Shakespeare's Rome with James Shapiro***

Nov 17 at 1pm

BAM Hillman Attic Studio (30 Lafayette Ave)

\$15 (\$7.50 for Friends of BAM)

Acclaimed scholar and Columbia professor James Shapiro, whose work has been described as "brilliantly researched, highly readable, thoughtful and wise" (*The New York Review of Books*), delves into Shakespeare's Rome and Roman tragedies in conjunction with Ivo van Hove's marathon Next Wave production of *Coriolanus*, *Julius Caesar*, and *Antony and Cleopatra*. Q&A to follow.

### **On Chekhov**

A panel discussion with Ellen Litman, Irina Reyn, and Lara Vapnyar

Moderated by Anya Ulinich

Nov 18 at 12:30pm

BAM Fisher Hillman Studio (321 Ashland Pl)

\$15 (\$7.50 for Friends of BAM)

Author Anya Ulinich (*Petropolis*) moderates this panel of fellow Russian-American fiction writers— Irina Reyn (*What Happened to Anna K*), Lara Vapnyar (*Broccoli and Other Tales of Food and Love*), and Ellen Litman (*The Last Chicken in America*)— to discuss Chekhov's lasting influence in today's literary landscape.

### **Free movies for seniors and teens**

*Senior Cinema* is a free monthly series in which seniors 65 and older are invited to watch classic films on the big screen. Visit [BAM.org/SeniorCinema](http://BAM.org/SeniorCinema) for programming and schedule information.

On select weekdays during school breaks, students 18 and younger are invited to a free screening series. Visit [BAM.org/TeenMovies](http://BAM.org/TeenMovies) for programming and schedule information.

### **BAM Hamm Archives**

#### **Archival Exhibits**

In celebration of its 150<sup>th</sup> anniversary, BAM has curated a comprehensive, two-part exhibition illuminating the institution's history—from its nascent days on Montague Street in the 19th century to its establishment as a home for internationally renowned theater, opera, dance, music, film, art, and more in the 21st. Many items, including rare video, photographs, print documentation, unique objects, and paper ephemera, will be on view for the first time, providing a unique overview of BAM's and New York's cultural history. The second exhibit, covering 1983 to the present, is on display from June 2 to August 31, 2012 in the lobby of the Peter Jay Sharp Building.

Leadership support for BAM Hamm Archives Center provided by Charles J. & Irene F. Hamm and the Leon Levy Foundation.

### **BAMart**

BAMart inaugurates the **BAM Cultural District Public Art Project**, an initiative aimed at enlivening BAM's campus and its surrounding district through distinctive works from emerging and established artists. Using any medium and materials of their choosing, selected artists will be given access to designated spaces within the Cultural District. BAM hopes to encourage new and stimulating ideas about how to introduce art in public spaces and how to engage the larger populace who pass through these areas on a regular basis. Installations are planned for completion in June 2012.

**Next Wave Art** opens BAM's unique exhibition spaces to some of Brooklyn's most exciting artists working in a variety of media and with many displaying new, site-specific works. Featured artists include Daniel Arsham, David Scanavino, Denise Kupferschmidt, and Rachel Owens.

Leadership support for BAMart provided by the Jacques and Natasha Gelman Trust, Agnes Gund, Toby Devan Lewis, and Donald R. Mullen, Jr., with additional support provided by the Lily Auchincloss Foundation, Inc.

### **Performance in HD**

Performance in HD screenings present the experience of dance, opera, and theater in an entirely new way, bringing broadcasts of filmed live performances from around the globe to BAM Rose Cinemas.

### The Met: Live in HD

The Metropolitan Opera's Peabody and Emmy Award-winning series The Met: Live in HD returns for its seventh season.

Each screening is preceded by a discussion with a noted opera expert.

*L'Elisir d'Amore* (Donizetti): Sat, Oct 13 at 1pm/discussion at 12pm

*Otello* (Verdi): Sat, Oct 27 at 1pm/discussion at 12pm

*The Tempest* (Adès): Sat, Nov 10 at 1pm/discussion at 12pm

*La Clemenza di Tito* (Mozart): Sat, Dec 1 at 1pm/discussion at 12pm

*Un Ballo in Maschera* (Verdi): Sat, Dec 8 at 1pm/discussion at 12pm

*Aida* (Verdi): Sat, Dec 15 at 1pm/discussion at 12pm

*Les Troyens* (Berlioz): Sat, Jan 5 at 12pm/discussion at 11am

*Maria Stuarda* (Donzetti): Sat, Jan 19 at 1pm/discussion at 12pm

*Rigoletto* (Verdi): Sat, Feb 16 at 1pm/discussion at 12pm

*Parsifal* (Wagner): Sat, Mar 2 at 12pm/discussion at 11am

*Francesca da Rimini* (Zandonai): Sat, Mar 16 at 12pm/discussion at 11am

*Giulio Cesare* (Handel): Sat, Apr 27 at 12pm/discussion at 11am

### BAM Rose Cinemas

Tickets: \$30 for screening and discussion: includes priority access to cinema 3 with stadium seating (\$28 for BAM and met members)

\$24 for screening only (\$22 for BAM and Met members)

### National Theatre Live

The National Theatre's initiative to broadcast the best of British theater to cinemas around the world returns for its second season.

*The Last of the Haussmans*: Sat, Oct 20 at 11am

*Timon of Athens*: Sat, Nov 3 at 11am

### BAM Rose Cinemas

Tickets: \$24 for screening (\$22 for BAM members)

### **For Tickets and Information:**

For tickets and information about the BAM 2012 Next Wave Festival and Performance in HD programs contact BAM Ticket Services at 718.636.4100 or visit [BAM.org](http://BAM.org) (for press information contact BAM Publicity at 718.636.4129x1 or email [press@BAM.org](mailto:press@BAM.org)).

General admission tickets to BAM Rose Cinemas are \$12. Tickets are \$9 for seniors 65 and over, children under 12, and students under 25 with valid ID (Mon–Thu, except holidays). Tickets for BAM Cinema Club members are \$8. Tickets may be purchased at the BAM Rose Cinemas box office, at [BAM.org](http://BAM.org), or by phone at 718.777.FILM (theater ID #545). For more information call the BAMcinématek hotline at 718.636.4100 or visit [BAM.org](http://BAM.org). For BAMcinématek press information contact Gabriele Caroti at 718.636.4129x5 or [gcaroti@BAM.org](mailto:gcaroti@BAM.org).

BAMcafé Live events have no cover charge and no minimum. For information and updates visit [BAM.org](http://BAM.org) or call 718.636.4100 (for press information contact Lauren Morrow at 718.636.4129x1 or email [lmorrow@BAM.org](mailto:lmorrow@BAM.org)).

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American Express is the presenting sponsor for *Einstein on the Beach*. Major support for *Einstein on the Beach* provided by brigitte nyc. Leadership support for *Einstein on the Beach* provided by the Andrew W. Mellon Foundation, Joseph and Sylvia Slifka Foundation, and The Robert W. Wilson Charitable Trust. With special thanks to the Alfred P. Sloan Foundation for their leadership support.

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Target is the presenting sponsor of BAM Community Access to the Arts. Leadership support for *Brooklyn Literary Mash-Up* provided by Steve Tisch, Laurie Tisch, and Lizzie and Jonathan Tisch, in memory of their father, Preston Robert Tisch. Support for the *On Truth (and Lies)* series provided by Onassis Foundation USA.

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Leadership funding for construction of the BAM Richard B. Fisher Building provided by The City of New York; Jeanne Donovan Fisher and the Fisher Family; The SHS Foundation; Judith R. & Alan H. Fishman; The Peter Jay Sharp Foundation; The Rita and Alex Hillman Foundation; Robin & Edgar Lampert; New York State Assembly and New York State Senate. Development of new BAM Education and Community initiatives for the BAM Richard B. Fisher Building provided by The Achelis Foundation; Altman Foundation; Booth Ferris Foundation; Brooklyn Community Foundation; Ford Foundation; The Leona M. & Harry B. Helmsley Charitable Trust; The New York Community Trust; The Rockefeller Foundation New York City Cultural Innovation Fund; The Skirball Foundation. Endowment support for special programs, spaces, and access provided by the Brooklyn Community Foundation; Martha A. & Robert S. Rubin; Maribelle & Stephen Leavitt; The Geraldine Stutz Trust, Inc.

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Kate D. Levin; the New York City Council including Council Speaker Christine C. Quinn, Finance Committee Chair Domenic M. Recchia Jr., Cultural Affairs Committee Chair Jimmy Van Bramer, the Brooklyn Delegation of the Council, and Councilwoman Letitia James; and Brooklyn Borough President Marty Markowitz.

General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Rose Cinemas is Brooklyn's only movie house dedicated to first-run independent and foreign film and repertory programming. BAMcafé, operated by Great Performances, is open for dining prior to BAM Howard Gilman Opera House evening performances. BAMcafé also features an eclectic mix of spoken word and live music for BAMcafé Live on Friday and Saturday nights with a special BAMcafé Live menu available starting at 6pm.

Subway: 2, 3, 4, 5, Q, B to Atlantic Avenue (2, 3, 4, 5 to Nevins St for Harvey Theater)  
D, N, R to Pacific Street; G to Fulton Street; C to Lafayette Avenue  
Train: Long Island Railroad to Atlantic Terminal  
Bus: B25, B26, B41, B45, B52, B63, B67 all stop within three blocks of BAM  
Car: Commercial parking lots are located adjacent to BAM

For ticket and BAMbus information, call BAM Ticket Services at 718.636.4100, or visit [BAM.org](http://BAM.org).

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